DOCUMENT RESUME

ED 258 564 IR 011 719

TITLE Visual Aids: A Guide for Peace Corps Volunteers. Appropriate Technologies for Development. Reprint R-2.

INSTITUTION Peace Corps, Washington, DC. Information Collection and Exchange Div.

PUB DATE Sep 82

NOTE 103p.

PUB TYPE Guides - Non-Classroom Use (055)

EDRS PRICE MF01/PC05 Plus Postage.

DESCRIPTORS Communication (Thought Transfer); Community Development; *Developing Nations; *Health Education; *Instructional Materials; Motivation Techniques; *Production Techniques; Slides; *Teaching Methods; *Visual Aids

IDENTIFIERS India; *Peace Corps

ABSTRACT

This guide for Peace Corps volunteers emphasizes the importance of visual aids in communicating ideas, concepts, and behavior, and in motivating people to change life patterns. Guidelines for the selection and effective use of materials in health education that will be understood in the target culture are provided. The packet illustrates and explains a variety of visual materials that include: (1) flash cards and flip charts; (2) posters; (3) flannelgraphs; (4) silk screen printing; (5) films; (6) slides; (7) filmstrips; and (8) models. For each of the categories, step by step guidelines for making and using the visual are given, as well as specific examples. Additional information lists supply sources for visual aids and their materials, hints on effective utilization of specific media, and sample visuals with captions in one of several languages. The concluding section presents an example of how visual aids can prove effective in a program of community development in India, using simple materials available in local Indian communities. (JB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

APPROPRIATE TECHNOLOGIES FOR DEVELOPMENT

ED258564

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

Visual Aids

A Guide for Peace Corps Volunteers

BEST COPY AVAILABLE

IR011719

Peace Corps
INFORMATION COLLECTION & EXCHANGE
REPRINT R-2

INFORMATION COLLECTION & EXCHANGE

Peace Corps' Information Collection & Exchange (ICE) was established so that the strategies and technologies developed by Peace Corps Volunteers, their co-workers, and their counterparts could be made available to the wide range of development organizations and individual workers who might find them useful. Training guides, curricula, lesson plans, project reports, manuals and other Peace Corps-generated materials developed in the field are collected and reviewed. Some are reprinted "as is"; others provide a source of field based information for the production of manuals or for research in particular program areas. Materials that you submit to the Information Collection & Exchange thus become part of the Peace Corps' larger contribution to development.

Information about ICE publications and services is available through:

Peace Corps
Information Collection & Exchange
Office of Program Development
806 Connecticut Avenue, N.W.
Washington, D.C. 20526

Add your experience to the ICE Resource Center. Send materials that you've prepared so that we can share them with others working in the development field. Your technical insights serve as the basis for the generation of ICE manuals, reprints and resource packets, and also ensure that ICE is providing the most updated, innovative problem-solving techniques and information available to you and your fellow development workers.

VISUAL AIDS

a GUIDE for Peace Corps Volunteers

Medical Program Division
PEACE CORPS
Washington, D. C. 20525

Peace Corps
Information Collection and Exchange
March 1976
March 1977
September 1981
September 1982

CONTENTS

	Pages
VISUAL AIDS	1- 5
Motivation	2
Reasons People Act	2
People Want To Be	2
People Want To Do	2
People Want To Save	2
Work With Local People	3
The Problem	3
Acceptable Answers or Solutions	3
Selecting Material To Be Presented	4
Characteristics of Audience	4
Acceptability of Solutions	4
Understanding Material	4
What About Visualization	5
Suggested Steps In Making Visual Aids	5
Testing Visual Aids	5
Simplicity Is An Asset	5
WHAT VOLUNTEERS SAY	18,32
FLASH CARDS	6-26
Baby Care	7- 8
Dolores Dirtypaws	9-11

CONTENTS continued

	Pages
The School That Changed The Village	12-17
Tuberculosis	19-23
Ministerio de Salud Publica - Seccion de Educacion Sanitaria y Servicio Social	24-26
PAMPHLETS	27-29
Latrine	28-29
POSTERS	30-31
Nutrition	
Eye Diseases	
Sanitation	
FLANNELGRAPH	32-35
SCHOOL HEALTH EDUCATION SCRIPT	36
SILK SCREEN PRINTING	37-39
SHOWING MOVING PICTURES EFFECTIVELY	40-41
Sources of Films	40
SOURCES OF POSTERS, PAMPHLETS, AND OTHER MATERIALS	42-51
Local Materials	43
Stateside Materials	44
Suitability of Stateside Materials	44
Address Key for Stateside Materials	47-50

CONTENTS continued

VISUAL AIDS IN COMMUNITY DEVELOPMENT (India) Special Section

Foreword

Introduction

	Page
Types of Visual Aids	1
Display of Exhibits	2
Photographs	3
Posters	4
How to Make a Poster	5
Black-board	6
Bulletin Board	7
Flannelgraphs	8
Flash Cards	10
Puppets	11
Slides	13
How to Prepare Slides	14
Films and Film Strips	15
Models	17
Field Trips	18
Cultural Programmes	20

VISUAL AIDS

You are undoubtedly using visual aids. How often have you drawn a map on the ground, sketched a symbol or used some gesture to describe something? Following are some ideas to encourage you to make more visual aids.

Remember that in the communication of ideas, visual aids are of the utmost importance. One cannot say that any visual aid will adequately serve as a substitute for personal contact or personal efforts of communication. One can say, however, that visual materials of an appropriate nature, carefully selected, and used effectively, can be very important to communication.

Symbols used in visual aids must be adequately understood. A bed does not look the same the world over. Neither does a coat, nor does a well, nor does a latrine. The symbols used to depict articles must be understood in the culture for which the material is intended. This is why the visual aids you make yourself can be most effective in building understanding.

Visual aids are used to communicate an idea or convey a need for action. Action must be possible in the culture and should be in accord with existing ways of acting, if at all possible.

Motivation. The reason for change should be obtained from the value system of local people. What are the things important to them? Following are some motivations which may exist for the people with whom you are working. You must determine which are valid.

Reasons People Act

Health
Time
Money
Popularity
Improved appearance
Security in old age
Praise from others
Comfort
Leisure
Pride of accomplishment
Advancement: business, social
Self-confidence
Personal prestige

People Want To Be

Good parents
Social, hospitable
Up-to-date
Creative
Proud of their possessions
Influential over others
Gregarious
Efficient
"First" in things
Recognized as authorities

People Want to Do

Express their personalities
Resist domination by others
Satisfy their curiosity
Emulate the admirable
Appreciate beauty
Acquire or collect things
Win others' affection
Improve themselves generally

People Want to Save

Time
Money
Work
Discomfort
Worry
Doubts
Risks
Personal Embarrassment

Work with Local People. Effective visual aids can be produced only if local people assist in making them. Use of visual aids is usually best accomplished by local people. Your best role may be in assisting local people in making and promoting the use of visual aids.

The problem. It is important to ascertain how the problem is seen from the point of view of local people. For example, in working on the improvement of contaminated water, there may be no problem of contamination as far as local people are concerned. Water which looks clear may not be considered contaminated by local people. It may be necessary to help people understand how water becomes contaminated. This may be exceedingly difficult. It is important to keep in mind that age-old customs are acceptable to local people and that there must be good logical and practical reasons to change these age-old customs.

Acceptable Answers or Solutions. We may see the situation as a scientific one; however, it must be practical and acceptable to the people concerned. For example, boiled water in certain cultures is usually consumed only by "sick" people. The answer, therefore, may lie in removing sources of contamination from water rather than trying to get people to boil it.

Selecting Material to Be Presented. The following questions may be of assistance to you in refining ideas about the material to be presented in visual form.

Characteristics of Audience. Who are you trying to reach? Just men? Just women? Just children?

What is the occupation of the potential audience? What is the cultural background?

What is the education of the audience? What is the social status?

Acceptability of Solution. What does the potential audience think? What are the values and goals? Is the proposed solution acceptable?

What is the present attitude of the potential audience? Is the action proposed possible to attain? Is it physically possible? Is it financially possible? Is it acceptable to the people? Is it acceptable in the culture?

Understanding Material. What about language? Is it understandable? Is the material attractive? Will it capture attention? Will it be interesting? Will the audience get the point?

What about visualization? Are the drawings of pictures acceptable? Will they be understood? Has the material been tested? Can the audience relate to the pictures? To the names?

Suggested Steps in Making Visual Aids

1. Determine the material to be covered. (Use of questions similar to those above may help).
2. Test a draft of the material on people from the intended audience.
3. Make appropriate revisions.
4. Retest material in final form.

Questions which may be suitable for testing include:

1. What would you say was the purpose of this material? Why do you say that?
2. What are the main points made?
3. What other points are made?
4. Is there something that might not be clear or understandable to some people?
5. Is there something that might be added to make this material more understandable?

Simplicity is an asset.

Studies of the understanding of visual aids indicate that too much detail is confusing.

FLASH CARDS AND FLIP CHARTS

Flash cards or flip charts are a series of pictures with a script that tell a story. (Similar to a filmstrip.)

How to make. Steps in making these, as with all visual aids, require good planning in advance. First:

1. Make a list of points that need to be brought out
2. Write a story of the points to be made
3. Break the story up into short sequences
4. Decide what pictures or drawings or cut-outs or cartoons will help visualize the story
5. Place side-by-side on a script:

A	B
Word Sequence	Picture

6. Test material on a potential audience
7. Revise
8. Test again
9. Put materials in final form
10. Use heavy paper or medium cardboard cut to desired size. Size depends on the number of people in the expected audience, seating arrangement for visibility, ease of transport, and on ease of use.

How to Use. Always encourage practice before using flash cards or flip charts to become thoroughly familiar with the series, the script, and with handling. Some suggestions are:

1. Let local people show them as the audience will relate better to its own leadership.
2. As in showing films, tell WHAT the story will be about and give a PURPOSE for listening. Give questions for discussion: What was this story about? Do we have this situation in our village? What needs to be done in our village? Who should do something? (or similar questions suited to the situation)
3. Hold chest high with only #1 showing. Explain #1 then slip it behind the stack; card #2 will show, and so on through the series.

The following pages give some examples of flash cards and flip charts which may give you ideas for making your own.

HOW TO GIVE YOUR BABY A BATH

1. Materials for baby bath

جرّبي أو لا حرارة الماء

2. Test temperature of water

اغسلي ظهر طفلك هكذا

3. Hold baby while bathing

اجلسي الطفل في الطشت

4. Support baby to wash back

نشفى الطفل جيدا بعد الغسل

5. Dry baby thoroughly

البسى الطفل حالا

6. Dress baby

خفضى طفلك كما ترين فى الصورة

7. Bath time is a happy time

الطفل النظيف دائم السرور صحيح الجسم

8. A clean baby is happy

8

DOLORES DIRTYPAWS
(or you name this little girl)

1. In the pueblo of Babayoyo lived a little girl called Dolores Dirtypaws.

2. She danced with the butterflies.

3. And sang with the sparrows.

4. And when she smiled, the whole village smiled.

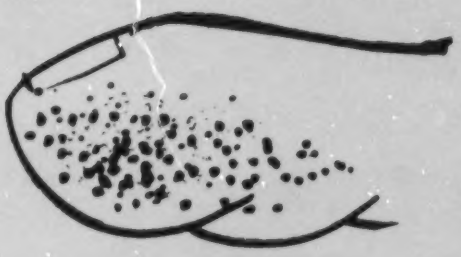
5. She was carefree . . but also careless. She never washed the fruits and vegetables she ate.

6. She drank her water straight from the grifo and the querbrada. She never bothered to boil it.

7. And - she seldom washed her hands - and that is why she was called Dolores Dirtypaws.

8. And in the dirt on her hands were little animals and eggs of other little animals, so small that you couldn't see most of them even if you tried.

9. On each hand there were millions of these little animals.



10. In fact, on each finger there were millions, just waiting to get into her stomach to make her sick.

11. And this is what they looked like if your eyes were powerful enough to see them. They looked like worms and gooey blobs and strange eggs.

12. And they lived on the fruit and the vegetables before they were washed.

13. And they lived in the water before it was boiled - millions of them - just waiting to get into someone's stomach.

14. Dolores' mother warned her to wash her hands and foods and boil her water - but -

15. Dolores being carefree, careless, and occasionally rude, she just thumbed her nose at her mother.

16. And on her thumb was an especially dangerous and terrifying little worm.

17. And his name was Guillermo el Gusano.

18. And on the next pan dulce Dolores ate, Guillermo climbed aboard and went straight into her stomach.

19. And there he organized his fellow worms for an invasion of Dolores intestine to make her sick.

20. And slowly she got weaker and sicker . . .

21. She didn't die, but she wished she would.

22. The doctor came. The medicine he gave her . . .

23. slowly poisoned and killed Guillermo and his friends.

24. And Dolores gradually got better.

25. And now she always boils her water - for drinking and mixing with juices and all.

26. And she always washes her fruits and vegetables, and her hands, especially after using the latrine and before eating - and she scrubs well with soap.

27. And now everyone calls her Dolores Daintymitts because she is so clean, and healthy.

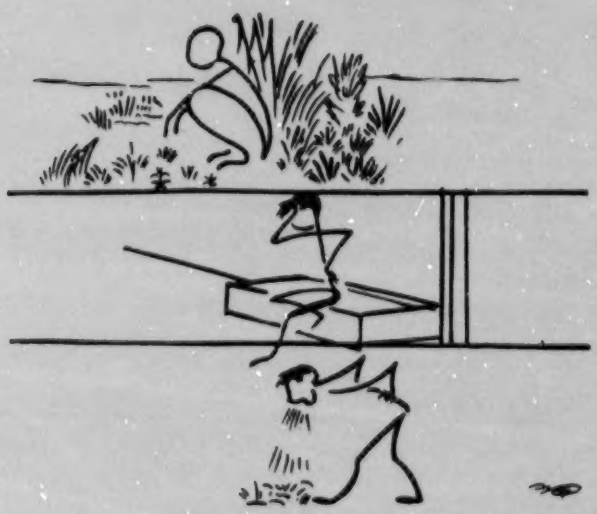
The School that Changed the Village

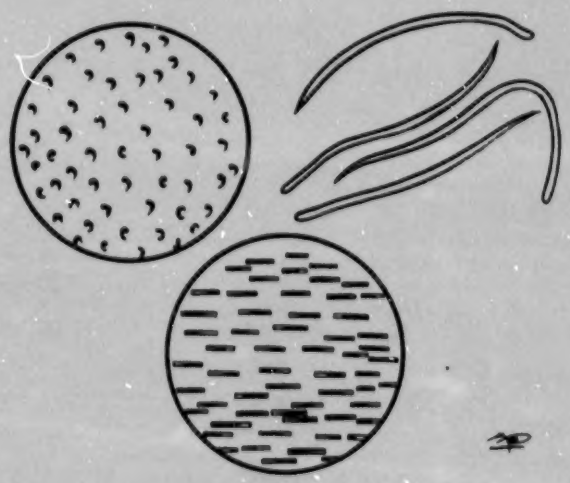
PREPARED BY
R.C.A. TEAM.
POONAMALLEE.

DRAWINGS BY
L. GOVINDASWAMY
(ARTIST, O.T.C., POONAMALLEE)

1. If I told you that a school could change the village, you might not believe me. Or, you might say, "Well, it's possible, but not very possible". I'm going to tell you a story, a story about a school which did just that - - A School that Changed the Village.

2. On the day I begin my story I'd like you to picture a school that is excited. Everyone is very excited. Everyone is looking forward to the visit of the big official who is coming to present them with a plaque for the important work this school has done for their village. See the picture -- doesn't everyone look excited and pleased at the plaque which is being presented to them. Why you ask? ... How, you ask? ... I will tell you why this school has been honored above all other schools.





3. The school I am telling you about is called _____. It is located _____ village. Once upon a time there was a great deal of illness in the village. There was an outbreak of cholera. There had always been lots of diarrhoea, dysentery and worms in the village. Diarrhoea, dysentery and worms were the usual thing and practically everyone suffered from those now and again.

4. At a time when there was even more illness than usual in the village the teacher began to teach in the school about germs. The children learned that there are such things as germs -- living things smaller than the eye can see which cause illness and death. The children learned that it is these germs which cause diarrhoea, dysentery, worms and the dreaded cholera and typhoid.

5. The children learned that the germs cannot be seen except under a microscope. All the children took their turns looking into the microscope to see the tiny living organisms which they could not see without the aid of the microscope. How excited they were when they saw these tiny living things which caused illness. They had never before known of the existence of such things as germs.

6. They asked the teacher about the microscope. They wondered about what this instrument was that enabled them to see things so tiny. The children learned that the microscope is simply an instrument with a series of lenses or pieces of glass placed one on top of the other. These pieces of glass increase in size any article placed under the instrument just the way a magnifying glass will increase or seem to increase the size of your hand if you look at it under the glass. See the child looking at how large his hand looks through the magnifying glass!

7. The children were amazed at this new world of germs. There were living things all sizes and shapes. In particular the children asked to see the germs which cause diarrhoea, dysentery, and worms. The children were all too familiar with the effects of these - - they wanted to see the cause! The teacher showed them these germs and this is what they looked like.

8. What do you think the children asked? They asked the teacher where these germs came from. The children were anxious to know this.

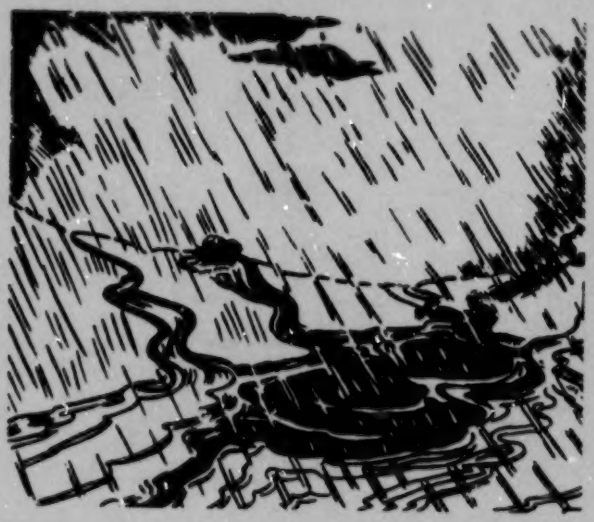
9. The teacher told them that germs are in the filth of sick people. Since we are all sick from time to time, most of us have germs in our filth. Here we see a man who is going out - - notice that he is quite apt to go somewhere near a source of water so that he can wash himself.

10. Well, since most people go so far from the village when they go out to ease themselves, that removes the danger from the village, doesn't it? But let's take a good look at this picture - - some of the people are far from the village, but where are the others?

11. No - - said the teacher, "I'm afraid that is not true. I wish it were." You see people are actually eating and drinking filth unknowingly. Here you see a picture of people eating and drinking. There may be filth in what they are eating and drinking and they wouldn't know it.

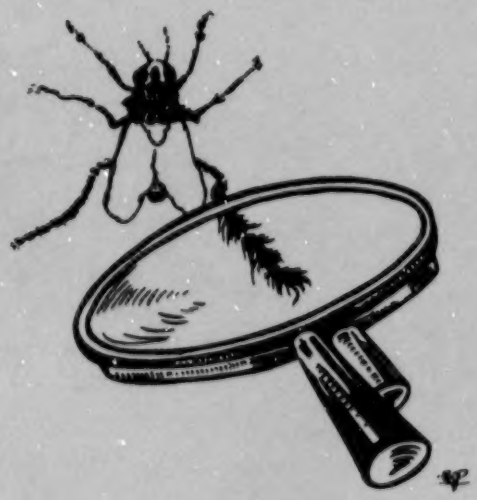
12. Now the children were puzzled - - how can it possibly be that people are eating and drinking filth. But if you look closely at this picture it is easy to see what the answer is. People, as you can see, defecate close to water and the filth gets into the water

13. Germs from the filth mix with the water and remain there, but cannot be seen. Women come and get water for their families. The water looks clean - - how can they know that the germs from the filth may be there?



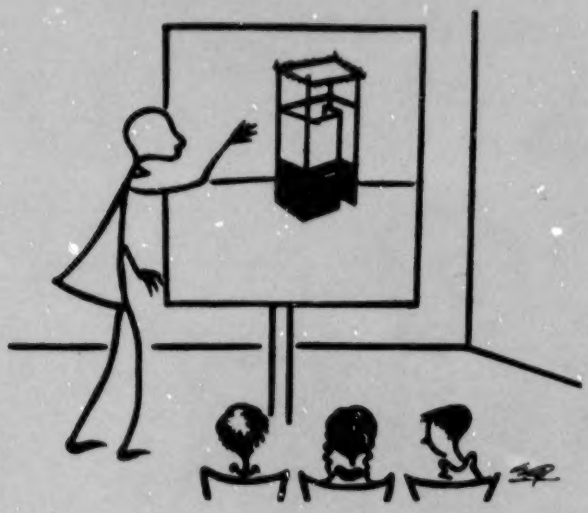
14. When the rains come even more filth than usual may be washed into the water. People will drink the water not knowing that there are germs from the filth of sick people in the water that will also make them sick. Remember how small germs are?

15. Or, it may be that germs from the filth get spread by flies. Flies like filth and come and sit on it. Frequently flies breed in filth. Flies also like food. You know if you put food out flies always come around. The flies drop little particles of filth on the food and then people eat the food including the tiny particles of filth. Illness usually follows very quickly. Again, the children were amazed. How can flies possibly carry filth they asked the teacher. Flies are so small themselves. We can understand that germs from filth get into water when the filth does and mixes with the water - - but tell us teacher, tell us how flies spread filth and germs...

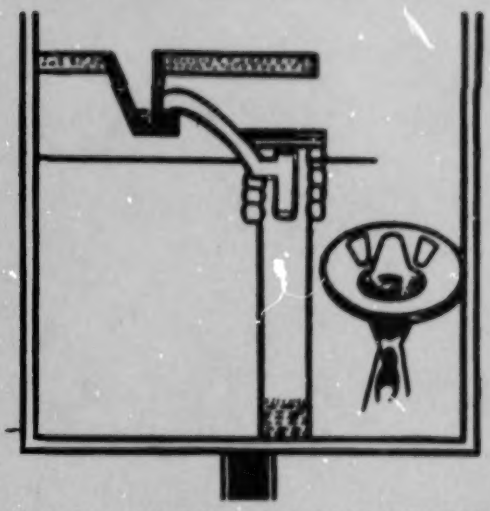


16. "Let's look at the fly," said the teacher, "in particular, let's look at his leg." So the children got some flies and they looked at the leg under a reading glass. What did they see? Take a look for yourself. The children saw the enlarged leg of the fly and the hairy places on it - - almost tree-like. When one looks so closely at the flies' leg, it is easy to see how filth could stick onto the leg and be dropped off when the fly lands on food. All the children agreed.

BEST COPY AVAILABLE



17. How the children really became disturbed. We must stop this eating and drinking filth, they said. "How can we do that," they asked the teacher. The teacher told the children there is really only one sure way and that is to put the filth where it can do no harm. We must put it in a sanitary latrine. What is that, asked the children? The teacher drew a picture of a latrine on the blackboard for all the children to see.



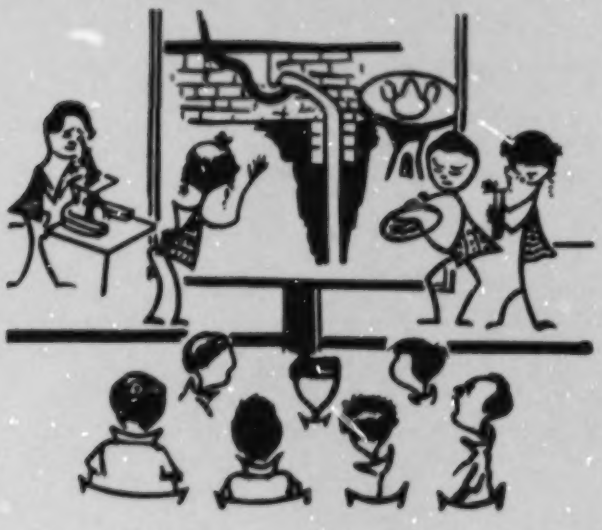
18. The teacher explained that instead of going to the fields, one has a latrine in or near their house. People squat over the latrine slab - - the filth falls into a cement slab. Then the person uses water to flush the latrine and the filth is washed down - - down into the ground where it cannot get into water and where flies cannot get at it. Properly used the latrine is clean, convenient and the one sure way of preventing the spread of illness. The teacher asked the children if they would like to go to see a latrine.

19. The children went to visit a newly constructed latrine in the next village. On the way the teacher told the children that many villages are stopping the spread of disease through building latrines and encouraging everyone to use the latrine. The teacher pointed out that to stop the spread of disease everyone must learn to use a latrine. The children looked at the latrine and saw it flushed properly. They said, "Yes, this is clean and neat." See how the material is down and out of sight where it can cause no odors and where it can cause no illness.

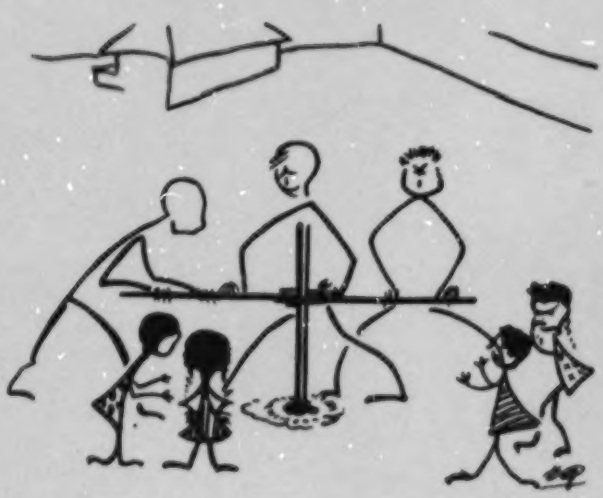
But we are just children -- what can we do about stopping the spread of illness, they said. What can we do about building latrines? We can talk to our parents and get them interested in doing something about this problem, someone suggested. Yes, they all said enthusiastically, we can talk to our parents. We will tell them what we have learned and they will want to stop disease.

20. And that is exactly what the children did. Each went home and talked to the members of his family. They talked and talked. Sometimes they talked to Mother and sometimes to Father or other members of the family - - but talk they did, telling all about what they had learned, why there was so much diarrhoea and dysentery in the village. "Oh," said the parents, "we've always had that. There isn't anything you can do about it." But the children kept on talking and urging. They would not give up so easily on something so important.

BEST COPY AVAILABLE

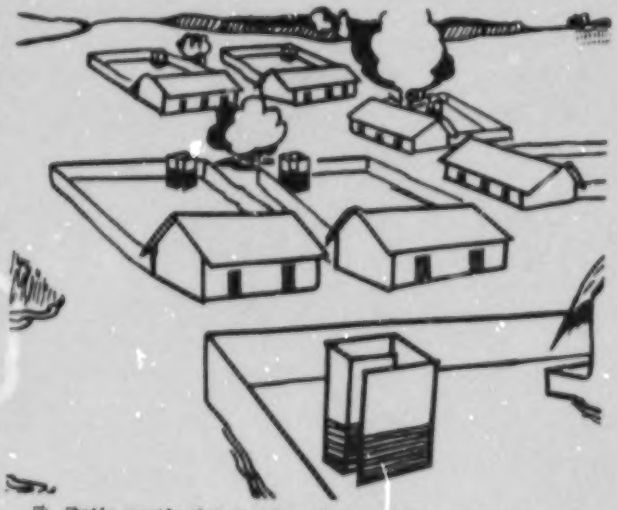


21. Then the children said "We must prove to our parents what we say. We must demonstrate to them just what the teacher has proved to us." And they did: They showed the parents what a microscope was with the aid of a reading glass; they showed the germs which could not be seen with the naked eyes; they showed the legs of the fly and demonstrated that flies carry small particles of filth on their feet; they demonstrated the workings of a sanitary latrine. At long last the parents were convinced!



22. The parents decided that they would build a latrine for the school. They borrowed the equipment to make the bore-hole - - bored the hole themselves - - and contributed money for the slab. Every parent did something to help. They built a latrine for the boys, and one also, for the girls.

23. See the school with its fine latrines, " ," said the children, "this only solves our problem at school. What about [illegible] home and [illegible] when we are home? Everyone must use a latrine if we will stop the spread of disease in our village." And lo and behold...



24. That's exactly what they have done - - look at the village. See a latrine in every yard. The people are using these latrines. No longer is their filth in the water or on the food. The filth is where it should be in the sanitary latrine. Diarrhoea and dysentery will soon be hard to remember in this village. Who would have thought that a group of school children could do so much for all the people in the village? That is the story of the school that changed the village ..... What can our school do? What can we do for our village?

BEST COPY AVAILABLE

Volunteers say.....

Helpful Materials	Why
Blackboard	Out in rural areas this is an invaluable asset in giving a successful presentation and is also very easy to make.
Flannelgraphs	This is a clever aid, easy to make, and the people comprehend quickly.
Posters	We have found that in introducing an idea and following it up, posters are helpful to leave in places where we are working.
Flash Cards	I prefer flip charts, but when time for preparation is short, flash cards suffice and result in rapid comprehension on the part of the people.
Puppets	My work in a school here has taught me that young people in particular are crazy about puppet shows and pick up the message quickly.

Flip charts are more work to prepare but are my favorite type of visual aids. Here is how I make them. Use a light cardboard or heavy paper with drawings painted on or cut-outs or pictures stuck on. (I save cut-outs and pictures from magazines!) I cover each sheet with a light plastic and make a front and back cover out of plywood. There are easy to carry and are kept in good condition by the protective covering.

Phyllis Knight (Chile)

My health teaching also includes a class once a week for people who receive Food for Peace; and a class for people in two isolated villages up river. Methods used in this teaching include flannelboard - my favorite - (a towel can be used if you don't have flannel.) I also use flash cards and flip charts, posters and pamphlets.

David Berry (Bolivia)

BEST COPY AVAILABLE

Christian Medical Association of India

Jet Series No. 3

TUBERCULOSIS (Tap-i-Diq क्षय रोग) Price Re. 1-75

Notes & Cartoons by Dr. G. RUTHERFORD

The following Jet Series are available :—

		Rs. nP.
1. Malaria	मलेरिया ज्वर	1.75
2. Itch	खुजली	1.50
3. Tuberculosis	क्षय रोग	1.75
4. Flies	मक्खी	1.50
5. Hookworm	हुकवर्म (जोकटी)	1.50
5a. Roundworm	लम्बी गोल जोकटी by Dr. C. P. Thomson	1.50
6. Cholera	हैजा	1.50
7. Safe Village Well	ग्राम कुआं	1.50
8. Leprosy	कुष्ट revision in preparation	1.50
9. Sore Eyes	दुखती आँखें by Dr. C. P. Thomson	1.50
11. Tetanus (with special reference to New Born Babies)	टेटनस (दाढ़ का चिपक जाना)	1.50
12. Germs and Disease.	कीटाणु और रोग	1.50

Obtainable from :

1. The N. L. Christian Literature Society, 18, Clive Road, Allahabad-1.
2. Christian Literature Society, 501, Park Town, Madras-3.
3. S. P. C. K., P. B. 1585, St. James Church Hall, Kashmere Gate, Delhi-6.
4. CARAVS—15, New Civil Lines, Jabalpur, M. P.

1963 Edition Printed at The Allahabad Christian Press (Private) Ltd., 18, Clive Road, Allahabad-1.

TUBERCULOSIS (Tap-i-diq)

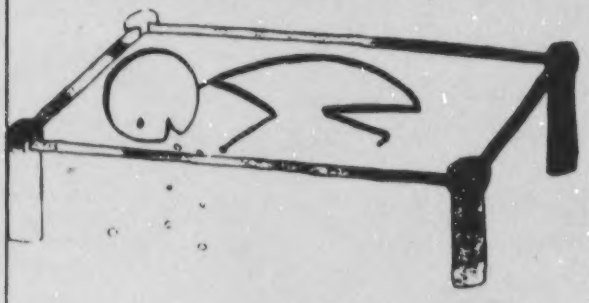
Jet Series No. 3.

1. Ganpat is coughing. Little droplets of moisture leave his mouth and scatter in the air and fall on the floor.
2. There is something wrong in his lungs.
3. The microscope shows there is a MICROBE in the SPUTUM. The MICROBE cannot be seen until it is magnified 900 times.
4. Ganpat coughs and SPITS where he sits.
5. Ganpat coughs and spits where he sleeps.
6. Ganpat coughs and spits in his home.
7. Ganpat coughs and spits on the road.
8. Ganpat coughs and spits near the well.
9. Ganpat coughs and spits on the station.
10. Ganpat's baby is on hands and knees on the floor.
11. Ganpat's baby sits up and sucks his fingers.
    He does not know that the floor is poisonous.
12. Ganpat's wife now has a cough too, and his little boy has stomach-ache.
13. The stomach-ache is very bad.
14. So netimes this same poisonous disease gets into a bone or joint even inside the head.
15. Mother keeps baby on the same bed with her. She COUGHS and the poison reaches baby. It is very dangerous for baby.
16. Mother has died.
17. What should Ganpat do when there is so much poison in his breath and specially in the sputum? He must cover his mouth and nose whenever he coughs or sneezes and with handkerchief or rag catch all the little droplets and not let them loose into the air.
18. When it is necessary to SPIT he must use a jar with a lid. A little ash may be put in the bottom of the jar and the lid always replaced after use.
19. Once or twice a day the contents of the jar are emptied on to the fire and burnt. Fire will destroy the microbes and the poison. Sputum must not be allowed to dry and blow away and so get scattered.
20. Ganpat should sit alone to eat and all his cups, plates, spoons, and everything he needs should be washed separately and kept on his own shelf. He needs good food. Do not give him more than he can eat. If he leaves any it must be burnt and not given to anyone else, not even to a beggar or sweeper. Do not give to dogs, nor leave for rats or crows or kites. Any of these animals might spread poison.
21. When Ganpat is in bed his sputum jar must be near with its LID on. He must not spit on the floor.
22. Ganpat's brother must get inoculated with B. C. G. Vaccine.
23. His children and others who live near must get inoculated also.
24. Freedom and happiness only after the microbe is killed and the poison gone.

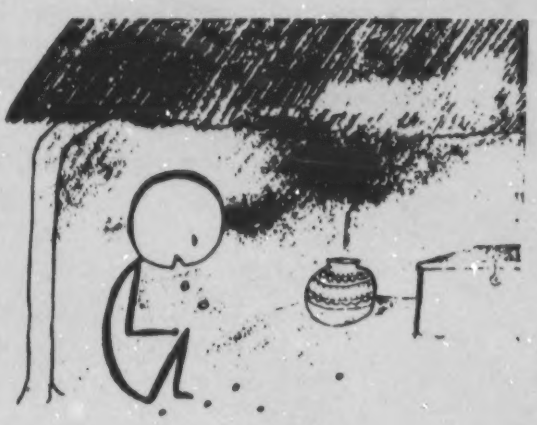
TUBERCULOSIS NO. 1

TUBERCULOSIS NO. 2

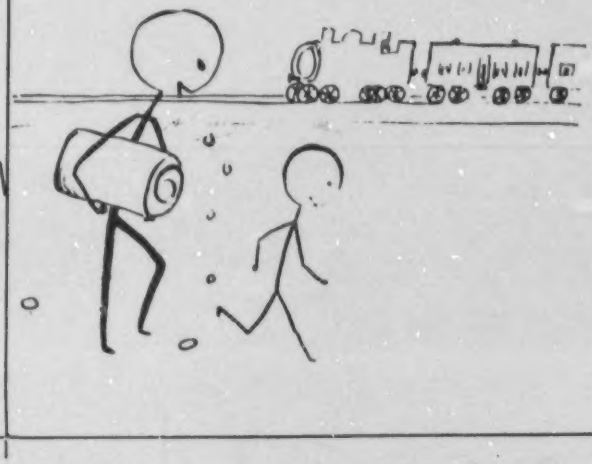
TUBERCULOSIS NO. 5



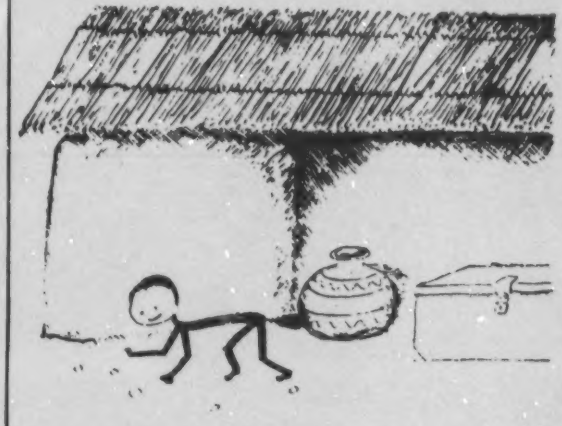
TUBERCULOSIS NO. 6

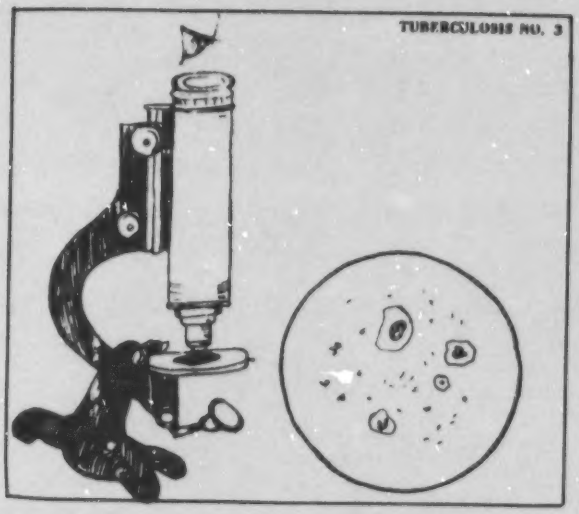


TUBERCULOSIS NO. 9



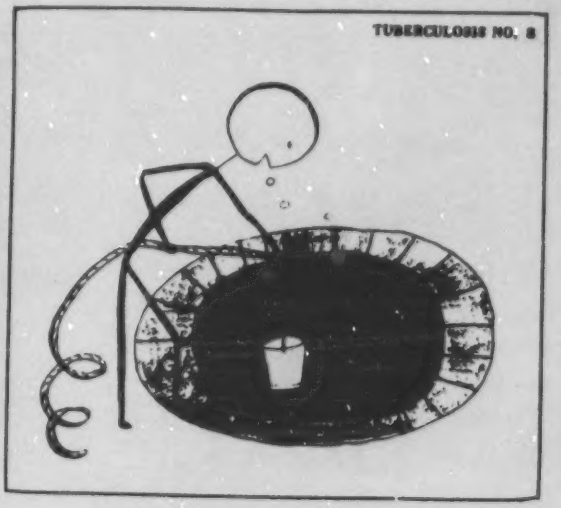
TUBERCULOSIS NO. 10

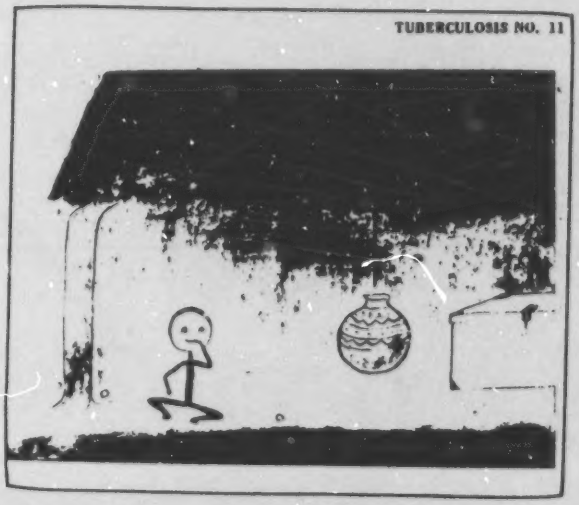


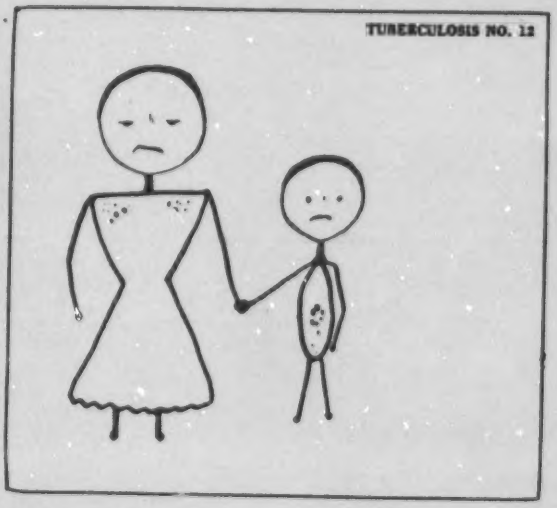

TUBERCULOSIS NO. 3

TUBERCULOSIS NO. 4

TUBERCULOSIS NO. 7

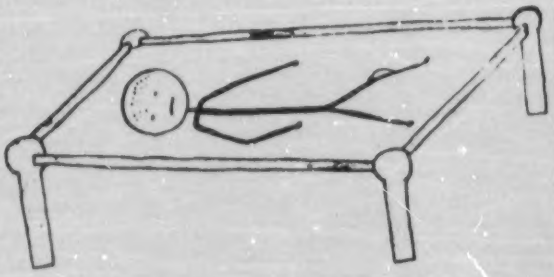

TUBERCULOSIS NO. 8


TUBERCULOSIS NO. 11


TUBERCULOSIS NO. 12

TUBERCULOSIS NO. 13

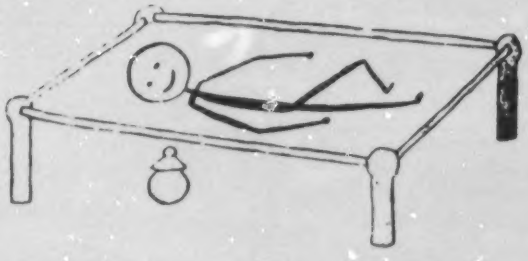
TUBERCULOSIS NO. 14



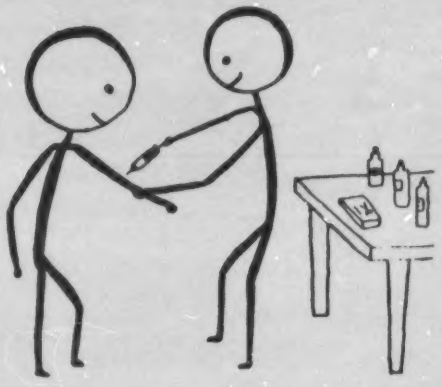
TUBERCULOSIS NO. 17

TUBERCULOSIS NO. 18

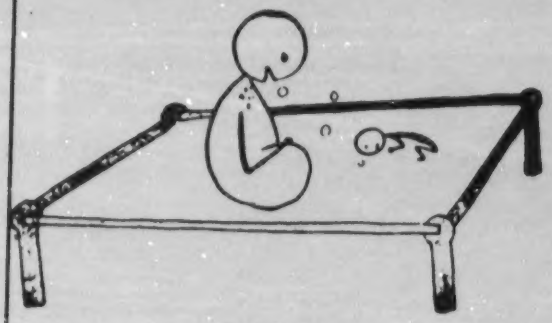
TUBERCULOSIS NO. 21



TUBERCULOSIS NO. 22



TUBERCULOSIS NO. 15

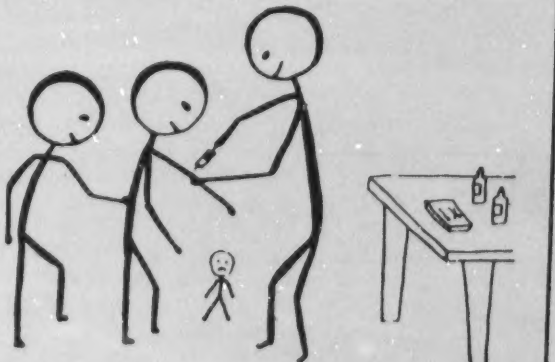


TUBERCULOSIS NO. 16

TUBERCULOSIS NO. 19

TUBERCULOSIS NO. 20

TUBERCULOSIS NO. 23



TUBERCULOSIS NO. 24

An example of a flip chart used by Volunteers in Columbia is shown below. An effective visual aid, such flip charts are simple to make and easy to transport from place to place. Reduced in size here, the actual flip chart sheets are 17" X 22", stapled at the top to turn easily as the story unfolds.

MINISTERIO DE SALUD PUBLICA
COLOMBIA
SECCION DE EDUCACION SANITARIA
Y SERVICIO SOCIAL

En colaboración con los
Cuerpos de Paz de los Estados Unidos

Front cover

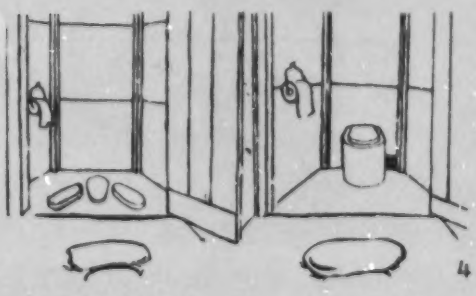
EL ASEO Y CUIDADO DE LA LETRINA DEFIENDEN NUESTRA SALUD.

2

Y LE DAN A NUESTRA CASA BONITA VISTA.

3

EN COLOMBIA USAMOS ESTAS DOS CLASES DE LETRINAS AMBAS CLASES SON BUENAS.



24 4

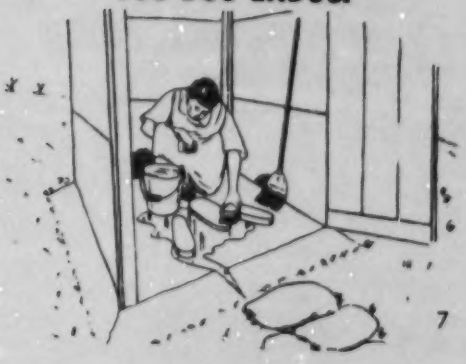
PARA LIMPIAR LA LETRINA NECESITAMOS ESTAS COSAS: AGUA, JABON, CEPILLO O ESCOBA.

5

SI SE LAVA LA LETRINA CON AGUA Y JABON MUCHAS VECES SE ACABAN LOS MICROBIOS Y LOS MALOS OLORES.

6

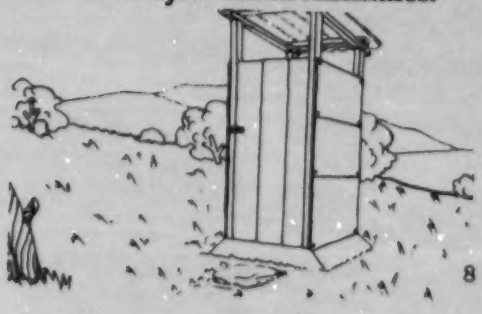
LAVE BIEN LOS BORDES DEL HOYO, EL PISO Y LA TAPA POR SUS DOS LADOS.



7

TENGA SIEMPRE CERRADA LA PUERTA DE LA LETRINA PARA:

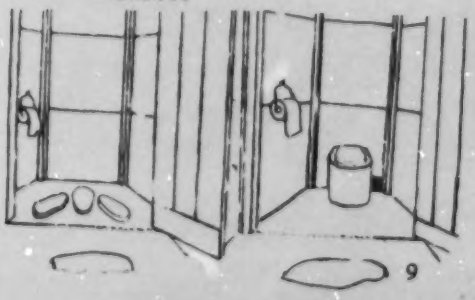
1. TENERLA LIMPIA.
2. DARLE BONITA VISTA.
3. NO DAÑAR LA CASETA.
4. No Dejar Entrar Animales.



8

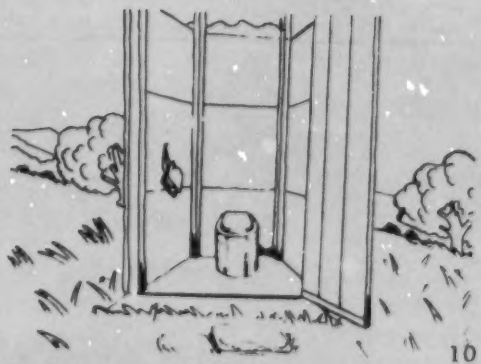
TENGA LA LETRINA TAPADA CUANDO NO LA USE, PARA:

1. No Dejar Entrar las Moscas y Mosquitos.
2. Acabar con los Malos Olores.



9

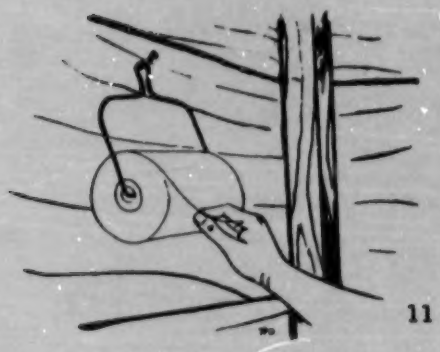
PONGA PAPEL LIMPIO EN UNA CAJA O EN UN GANCHO, ASI:



10

O, SI TIENE PAPEL HIGIENICO,

PONGALO ASI:



11

LAVESE las manos
con agua y jabón:

1. DESPUES DE IR A LA LETRINA

2. DESPUES DE LAVAR LA LETRINA.

12

Bote todos los papeles sucios que use en la letrina dentro del hoyo.

NO BOTE LAS BASURAS DE LA CASA DENTRO DE LA LETRINA.

13

Ayude a los niños pequeños en la casa a sentarse en la letrina.

1. PARA QUE NO TENGAN MIEDO DE CAERSE.

2. PARA FORMARLES HABITOS BUENOS PARA USARLA.

14

Ayude a los niños pequeños
a lavarse las manos

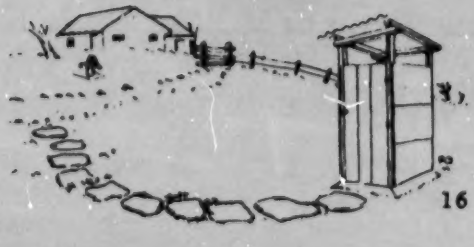
DESPUES DE IR A LA LETRINA.

15

El buen uso y cuidado de la LETRINA

1. DEFIENDEN NUESTRA SALUD

2. LE DAN A NUESTRA CASA BONITA VISTA.



16

PAMPHLETS

Pamphlets may be useful in presenting information. If they require reading they must be written at a readership level suitable to the intended audience. (Motivation must be "sized" to the audience.)

To keep readership level low:

1. Use simple sentences
2. Use familiar words or the vernacular (words which the people for which the material is intended would use.)
3. Use pictures or drawings to visualize the idea

Pamphlets can be read aloud by the people and used to provoke discussion.

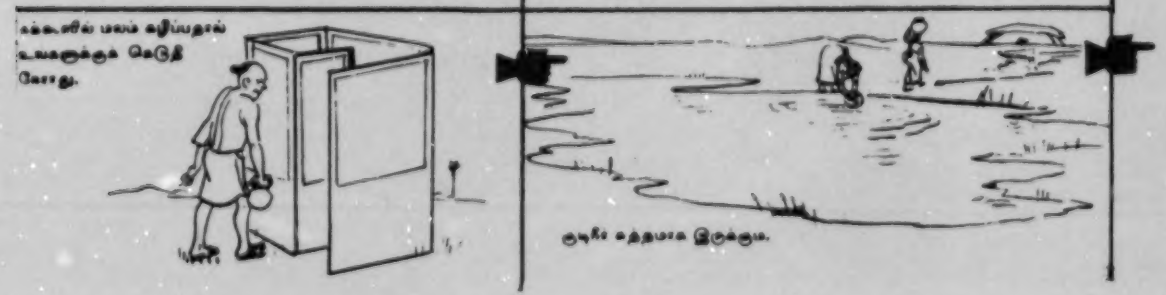
Test proposed pamphlet material on the intended audience for comprehension before printing or mimeographing.

On the following pages some examples of pamphlets are shown.

உங்கள் குடும்பம்
பலமும் ஆரோக்கியமும்,
சந்தோஷமுமாக
இருக்க வேண்டுமானால்..

..மலம் மண்ணிலும், உணவிலும் கலந்து
விடுகிறது என்பதைப் பாருங்கள்.

மலம் கலந்த நீரையும்,
உணவையும் குடிக்கவும்,
சாப்பிடவும் வேண்டுகிறது.


கழிவில் மலம் கழிப்பதால்
உலகுக்கு கெடுதி
சேர்கிறது.
குடிநீர் கெடுமாக இருக்கும்.

பெற்றோர் குழந்தைகளுக்கு ஆரோக்கிய முறைகளைக் கற்றுக் கொடுக்கிறார்கள்

Back cover

POSTERS

POSTERS should:

1. Be read at a glance
2. Relate to something important to people (motivation)
3. Be easily understood
4. Be in accord with accepted ways of acting
5. Be placed where they will be seen by the intended audience. (Local people can see posters as tools for starting discussion:

   What is the message?

   How does this relate to us?

NUMERACION DE LAS FIGURAS

Si Ud. lo estima conveniente, consideramos de utilidad, para el mejor use del FRANELOGRAMA, numerarlas figeras, por el reverso, en el siguiente orden con que han de ser utilizadas:

1. Nino sano, jugando con una pelota.
2. Nino enfermo (distrófico).
3. Mujer barriendo.
4. Mujer saliendo del retrete.
5. Mujer cocinando.
6. Dedo dentro de la mamadera.
7. Cajón basurero con moscas, ratas, etc.
8. Mosca.
9. Mujer Lavándose las manos en lavatorio.
10. Lavado de manos, debajo de la llave.
11. Limpieza de mamadera con hisopo.
12. Limpieza de utensilios con escobilla de esparto.
13. Protección de mamadera y utensilios.
14. Colocación de DDT mediante uso bombin.
15. Colocación de DDT en los bordes de una ventana.
16. Cajón basurero con tapa.
17. Eliminación de basuras mediante su disposición en un hoyo que se está cubriendo con tierra.
18. Eliminación de basuras mediante incineración.
19. Niño en cuna protegida.
20. Madre alimentando al pecho al hijo.
21. Madre e hijo en el Centro de Salud.

1

5

9

Volunteers say.....

My partner and I developed a complete health course with visual aids, relying heavily on flannelgraph which the people seemed to like very much. We found the people remembered anything better if it was illustrated. So we illustrated and acted out <u>everything</u> and the classes were very popular.

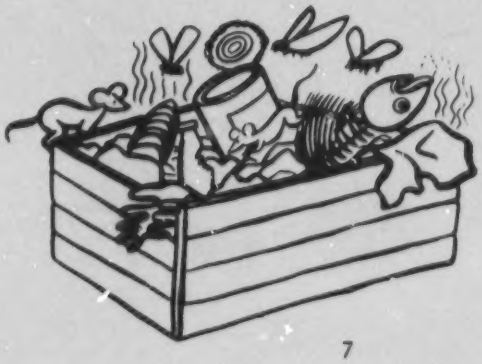
--Carolyn Short (Colombia)

2

3

4

6



7

8

10

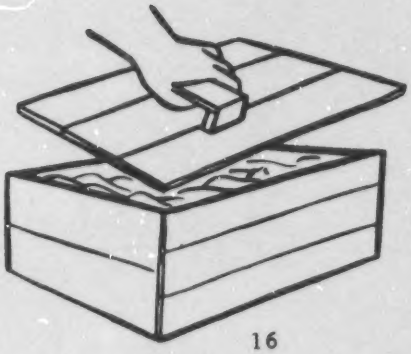
11

12

13

14

15



16

17

18

19

20

21

34

CHARLA TIPO PARA ACOMPAÑAR FRANELOGRAMA DE DIARREAS INFANTILES

Movimiento de figuras	Texto
	En esta oportunidad vamos a referirnos a un problema muy importante para Uds., que tiene estrecha relación con la salud de sus hijos.
Colocar figura de niño sano	Así, se ha observado que a pesar del buen deseo de nuestras madres, que siempre han querido tener hijos sanos, muchos de ellos en esta época de grandes calores enferman y lo que es peor mueren, a consecuencias de un cuadro caracterizado por diarreas, falta de apetito, decaimiento, fiebre y vómitos.
Colocar figura del niño enfermo	
Retirar figuras anteriores	Esta enfermedad provoca más de 10.000 muertes entre nuestros niños, durante cada año.
	Existen algunos factores que hacen posible la aparición de la enfermedad?
Colocar figura de mujer haciendo limpieza .... Colocar figura de mujer saliendo del retrete.. Colocar figura de mujer preparando el alimento.	Se ha visto que muchas de nuestras madres al hacer sus labores diarias, constantemente ensucian sus manos y quien dice suciedad dice microbios. Es conveniente que Uds. sepan que sus manos no solo están sucias cuando ellas tienen tierra o mugre visible, sino que se encuentran sucias por ej.cuando después de ir a un retrete o de hacer la limpieza de la casa no han sido lavadas y de esta manera sin reparar en el peligro que significa para la salud de sus hijos, preparan el alimento de éstos con sus manos sucias, llevando a aquel la infección.
Retirar figuras anteriores.	
Colocar manos con dedos en el interio de una mamadera	Otras veces las madres introducen descuidadamente los dedos de sus manos en el interior del gollete de las mamaderas, con lo que infectan el contenido de éstas.
Ritirar figura anterior.	
Colocar tarro basurero - con moscas, ratones, etc.	Es también frecuente comprobar que las basuras y desperdicios de las casas, sean depositados en tarros basureros inadecuados hasta los que llegan abundantes moscas, las que recogiendo los microbios en sus patas los trasportan al alimento que el niño ha de consumir más tarde, la mosca constituye una grave amenaza para la salud de los seres humanos, especialmente para la vida de los niños.
Colocar figura de mosca.	
	Hay numerosas madres que evitan las diarreas de sus niños tomando ciertas medidas sencillas.

Colocar figuras de mujer haciendo la limpieza de sus manos después de las figuras en que aparezcan trabajando, saliendo del retrete, etc. y Retirar figuras.

así, lavan cuidadosamente sus manos con agua y jabón después de sus quehaceres domésticos.

Colocar figura de manos lavandose con agua y jabón...
Retira figura

Sus manos las mantienen bien limpias y procuran que sus uñas esten recortadas y aseadas. El lavado de sus manos con agua y jabón lo hacen cada vez que van a atender al niño y muy especialmente al preparar y darle el alimento.

Colocar figuras de manos limpiando la mamadera con hisopo limpiando los utensilio con escobilla...
Retirar figura.....

También lavan bien los utensilios en que preparan el alimento, con escobillas, hisopos, etc., y evitan que queden en ellos como en las mamaderas, restos de alimentos y los tapan.

Colocar figuras de Proteccion utensilios...
Colocar figuras de mujer aplicando DDT en las ventanas, con la figura de la bomba DDT...

Conocedores de la importancia que tiene el eliminar la mosca del medio en que vive el hijo, usan para exterminarlas insecticidas, ya sea en bombas o bien lo aplican por intermedio de un trozo de genero humedecido en las ventanas de sus habitaciones.

Colocar figura de tarro basurero o cajón cerrado.
Colocar figuras. Quemar o enterrar basuras.
Retirar figura.

Otra precaución muy útil que toman es la de hacer que las basuras y desperdicios de comidas sean depositados en tarros basureros bien cerrados...

Colocar figura de niño en cuna cubierta con trozo de linon...
Retirar figura.

Finalmente, debe señalarse que muchas de esas madres protegen a sus hijos mientras permanecen en sus cunas cubriendo éstas con un trozo de linón o género.

Colocar figura de mujer dando leche directamente.. a su hijo...

Muchas de las molestias de la mamadera y muchas de las angustias de Uds. con respecto a las diarreas de sus niños pueden evitarse con algo muy sencillo, económico y natural: dar pecho a su hijo especialmente en los primeros 5 meses.

"Se ha dicho que el AMOR y la LECHE de la MADRE no se pueden reemplazar y es muy cierto...con la leche materna se evitan muchísimas enfermedades, no hay necesidad de preparar nada, lo que lo hace más económico; es más adecuada pues la temperatura y gusto de esa leche se adaptan al niño en forma natural.

Colocar figura de mujer en la puerta de un CENTRO DE SALUD.

Ahora bien, si un niño ya tiene diarrea en su casa ¿Qué hace Ud? Lo primero, es suspenderle todo alimento; dele toda el agüita posible y luego vea un médico o consulte en el Centro de Salud de su localidad acerca de su problema.

SCHOOL HEALTH

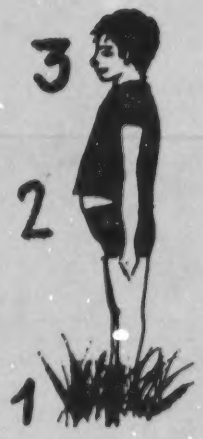
This is a rough translation of a class given in the rural school 1° de Mayo in San Borja, Beni. It was preceded by a class on safe water the week before.

1. Why are you laughing?

What's the matter with this boy? Is he sick or well?

How do you know he's sick?

OK? He's got a big belly. Now let's look at what's drawn by number 1. I drew arrows here because I can't draw bichos. Anyway bichos live in the ground and are very small. When they bite you, you can't feel it. When one bicho bites you, it crawls into your foot here, and travels up your leg in the blood until it reaches your stomach. There it sets up its house, has children, grandchildren, and pretty soon the whole belly is full of bichos.



What do you think the bichos do in the stomach? They suck blood. Let's look at number 3. What color is the boy's face? Why do you suppose it's that color?

2. Now look at the second poster. What's different here at number 1? Can bichos bite through the abarcas? Now look at number 2 - What's different here? Why is his belly flat? Why doesn't he have bichos there? Now look at their faces. What color is the second boy's face? Why? How come he has blood? Why doesn't he have bichos? What one thing which I drew is more important than any other? Why?

How many of you have abarcas? Or shoes? Do YOU want to have a belly like this boy?

That's all you have to do — wear abarcas.

(End class by walking around the room so that the children can see very closely, at the same time shooting out simple questions like: Why is this one pale? Why is his stomach flat? Which one is well? Have you abarcas?)

Prudence Ingerman (Bolivia)

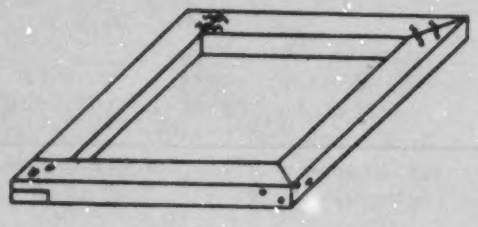
SILK SCREEN PRINTING

ABSTRACT

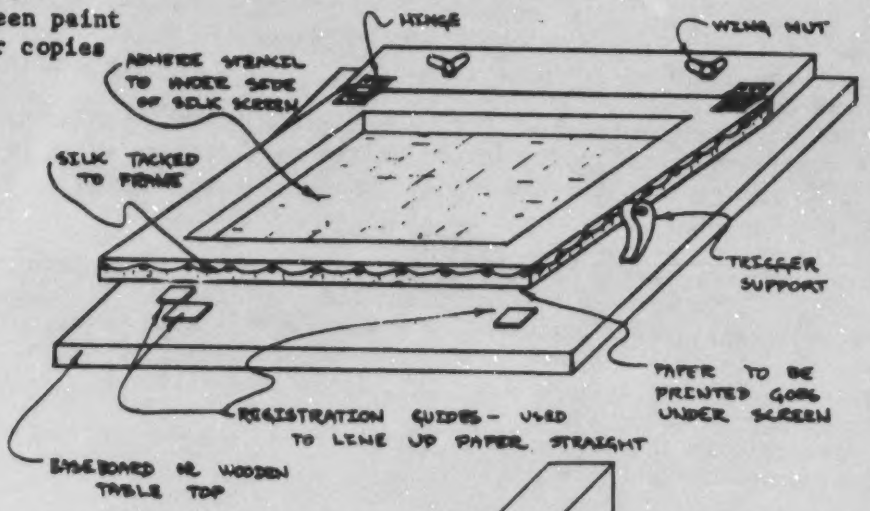
Silk screen printing is a simple and inexpensive method for producing multiple copies of visual aids, posters, etc. A squeegee is used to force very thick paint through the parts of the silk screen exposed by the stencil to the paper placed underneath.

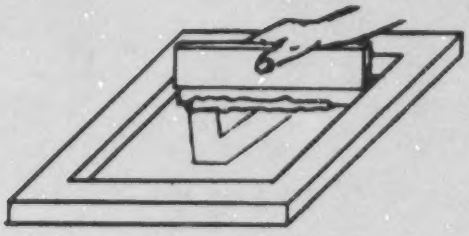
TOOLS AND MATERIALS

Hinges (about 1" x 3")
Wing or regular nuts
Squeegee
Trigger support
Frame
Baseboard or smooth table top
Silk or other sheer cloth
Thumbtacks
Silk screen paint
Paper for copies

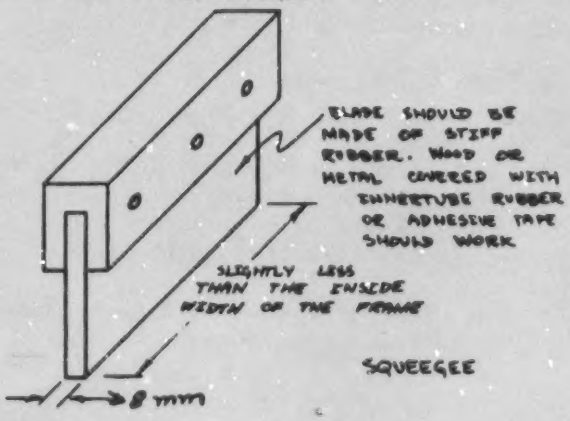


FRAME
SHOWING VARIOUS JOINT CONSTRUCTIONS


HINGE
WING NUT
ADHERE STENCIL TO INNER SIDE OF SILK SCREEN
SILK TACKED TO FRAME
TRIGGER SUPPORT
PAPER TO BE PRINTED GOES UNDER SCREEN
REGISTRATION GUIDES - USED TO LINE UP PAPER STRAIGHT
BASEBOARD OR WOODEN TABLE TOP



SQUEEGEEING PAINT ACROSS SILK


BLADE SHOULD BE MADE OF STIFF RUBBER. WOOD OR METAL COVERED WITH INNERTUBE RUBBER OR ADHESIVE TAPE SHOULD WORK
SLIGHTLY LESS THAN THE INSIDE WIDTH OF THE FRAME
SQUEEGEE

DETAILS

1. Study the drawings, then construct a frame as illustrated using approximately (1.9 x 5 cms.)(3/4" x 2") plywood or other wood. The exact size of the frame is determined by the size of the largest prints to be made. Average inside frame dimensions might be (38.1 cm. x 50.8 cm)(18" x 24"). Make sure the corners are square and that the frame lies flat against a flat baseboard or table top, which can also be made of 1.9 cm (3/4") plywood.

2. Stretch the silk very tightly over the underside of the frame using tacks or thumb tacks every 1" or 2 cm. Tack either in the center of the underside of the frame or pull the silk over the outside bottom edges and tack around the outside. Make sure that the threads of the fabric are lined up with the frame edges. A few coats of shellac over wooden frame will make it more durable and less apt to warp.

3. Cut stencil and adhere to screen according to instructions.

4. Place the paper cardboard, etc. to be printed under the screen and stencil; draw a couple of spoonfulls of finger paint or other water-soluble paint in a line across the edge of the silk just inside one end of the frame.
(Oil soluble paints work well, but require a solvent cleanup; also, the viscosity of the paint should be like auto transmission grease, not thin enough to fall through the screen of its own accord.)

5. Pull the paint across the silk surface using an edge of the squeegee blade. This squeezes the paint through all the open areas of the paper stencil. Lift screen. Remove print and replace with next piece to be printed. Pull paint back the other way for the next print. The desired technique is to place an amount of paint on the screen which, together with the right blade pressure, will produce an acceptable print with one stroke of the squeegee.
Make certain that dried paint particles do not get in the paint as they could damage the screen.

6. If more than one color is to be printed, registration becomes an important feature and can be achieved by the following method:

(a) Print the first color using registration guides. Registration guides can be made of thin cardboard or several layers of tape. (Thicker guides can cause silk to break when squeegee blade presses the silk against the guides.)

(b) A piece of wax or thin translucent paper is taped on one edge to the baseboard beneath the second screen to be printed.

(c) Print a trial image of the second screen onto this paper.

(d) Raise the screen.

(e) Slide the sample of the first printing into position beneath the taped wax paper until the desired registration with the first printing is achieved.

(f) Once registered carefully hold the first printing sample in position, and remove the wax paper.

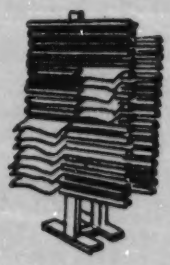
(g) Tape new registration guides on three sides of the first printing sample.

(h) Now proceed to print the second color. Subsequent colors are printed by returning to Step (b).

7. Several colors can be printed over one another if transparent paints are used. The size of the printed area can be restricted by using paper masks.

8. Pull off stencil. Clean wet paint out of silk and frame by unscrewing wing bolts, taking the frame to a convenient wash area and holding under running water.

9. Optional: A drying rack pictured here is helpful when many prints are to be dried.



DRYING RACK MADE WITH ¾" × 3" UPRIGHTS WITH 1" × 1" CROSS BARS ABOUT AN INCH APART

Material From - John Tomlinson,
VITA Participant,
as published in Village Technology Handbook, AID.

SHOWING MOVING PICTURES EFFECTIVELY

Sources of films

Local. The Ministry of Health, Ministry of Education, Ministry of Community Development, Ministry of Agriculture in the country of your assignment are good sources for films.

In addition, U. S. AID Missions and Regional Technical Aid Centers (RTAC), Paris, France and Mexico City, Mexico; World Health Organization (WHO); Food and Agriculture Organization (FAO); U.S. Information Service (USIS) are sources you should try.

> The AID 1963 film catalog lists many films on health and related subjects. (Also films in other categories which may be helpful to you). New additions to AID films are listed in The Multiplier, published bi-monthly, and available at U. S. AID Missions.

Many of the films from these sources are in Spanish and French; some are in Portugese; a few may be in Arabic.

Showing a moving picture effectively takes planning and forethought:

1. Be sure the projector is in good working order; know how to operate it.
2. Have suitable physical arrangements. For example, seating arrangements, hearing and lighting arrangements.
3. Always preview a film so that you may plan for its proper use. Involve a group of villagers in previewing

the film. Villagers can assist in presenting the film to the village.

4. Introduce the film: What is the film about? It is easier to understand the message of a film if we have some idea of what it is about. Example, "I am going to show you a film entitled 'How Disease Spreads'. It will show very vividly how disease spreads in a village. It will show what causes disease to spread and it will show how disease can be prevented. This film presents a problem which is very important in every part of the world and of very great importance to us here in _____ village."

5. Give a purpose: When viewers have a purpose for looking at a film they will understand and remember more of the content of the film. A few questions given to the group in advance will give them a purpose for viewing the film. For example, "Does Disease travel in our village the way it does in the film?" "What are the ways disease travels?" "What can we do about stopping the spread of disease in this village?"

6. Discussion: The questions given in advance can serve as the basis for discussion at the conclusion of the film. Discussion will make the group think about the film and its meaning for them. Discussion will help to fix the important points of the film in the minds of the audience. Discussion can help in clarifying any points which are not clear or concerning which additional information may be needed.

7. Show the film again: Often it is desirable to look at the film again to get information which may have been unnoticed in the first showing. People who are not accustomed to seeing a film may have to see it several times before getting the point. Avoid showing a number of films at one time particularly those which may be unrelated.

8. Never show a film without having a discussion.

SOURCES OF MATERIALS

Sources of Posters, Pamphlets - Locally

In the country of your assignment good sources of posters, pamphlets and similar materials are The Ministry of Health, The Ministry of Education, The Ministry of Community Development, The Ministry of Agriculture, the Red Cross Society, the Tuberculosis Society, and other voluntary societies.

> Packets (or kits) of local materials might be set up which could be borrowed for use as needed. Your Peace Corps Representative or Physician will help you.

In addition, other local sources, and resource materials which would give you ideas, or which might be useful are:

Village Technology Handbook. Available from U. S. AID Mission (at American Embassy in your country of assignment.)

Simple tools to help village workers. Water supply, health, sanitation, food processing and preservation, housing and construction, home improvement, communications tools such as bamboo pens.

The Multiplier Handbook. Available from U. S. AID Mission

A rather technical "how to" manual. French, Spanish and English editions; 1961 publication. The puppet section has been translated to Arabic, and printed by the Ministry of Education, Bagdad, Iraq.

The Sunlight Filmstrip Projector. Available from U. S. AID Mission.

Very detailed, to scale directions for making a Sunlight Filmstrip Projector. Useful where no other projection can be used. 1962. publication.

Homemaking Around the World. Available from U. S. AID Mission.

A Guide to simple, basic principles of homemaking designed especially for overseas use. 1963 publication, 5th printing. Spanish edition by Regional Technical Aids Center (RTAC), Mexico City. Other U. S. AID Missions have translated editions in the language of the country.

Food For Peace Around the World. Available from U. S. AID Mission.

Leaflets about food; school lunch booklet. Many have been translated to Spanish, Portugese, French.

Sanitation Series. Available from U. S. AID Mission.

Eight or more simple, practical pamphlets suitable for use with individuals or with groups.

No. 1 Drink Safe Water
No. 2 How to Wash Your Clothes
No. 3 Personal Cleanliness
No. 4 Wash Dishes Right
No. 5 Get Rid of Household Pests
No. 6 Dispose of Wastes
No. 7 Storing Food at Home
No. 8 Prepare and Serve Safe Food

French, Spanish and possibly Arabic translations.

The Multiplier. Available from U. S. AID Mission.

Published bi-monthly. Gives information on new materials (publications, films, etc.) and where to get copies.

World Health Organization (WHO). See addresses below. where publications may be purchased.

Food and Agriculture Organization (FAO). See following page for addresses of Regional Offices.

WHO PUBLICATIONS ARE ON SALE IN THE FOLLOWING COUNTRIES

AFGHANISTAN: see India, WHO regional Office

CAMEROON: Librairie du Peuple africain, Boite postale 1197, Yaounde

COLOMBIA: Pio Alfonso Garcia, Calle Cano 21 A-11, Cartagena

CONGO: Librairie Congolaise, 12 av des Aviateurs, Leopoldville

COSTA RICA: Imprenta y Libreria Trejos S.A., Apartado 1313, San Jose

ECUADOR: Libreria Cientifica Bruno Moritz, Luque 233, Guayaquil

FEDERATION OF MALAYA: Jubilee (Book) Store ltd, 97 Batu Road, Kuala Lumpur

INDIA: WHO Regional Office for South-East Asia, World Health House, Indraprastha Estate, Ring Road, New Delhi-1 -- Oxford Book & Stationery Co., Scindia House, New Delhi; 17 Park Street, Calcutta 16 (Sub-Agent)

INDONESIA: WHO Regional Office for South-East Asia, World Health House, Indraprastha Estate, Ring Road, New Delhi-1, India - Indira ltd, 37 Dj. Dr. Sam Ratulangi, JARARTA (Sub-Agent)

IRAN: Mebso Bookstore: Naderi Avenue, (Arbab-Guiv Building), TEHERAN

LEBANON: Librairie Universelle, Beirut

MOROCCO: Centre de Diffusion Documentaire du B.E.P.I., 8, rue Michaux-Bellaire, RABAT

NEPAL: see India, WHO Regional Office

NIGERIA: University Bookshop Nigeria, Ltd, University of Ibadan, IBADAN

PAKISTAN: Perozons' Publishers, McLeod Road, Karachi; 365 Circular Road, Lahore; 35 The Mall, PESHAWAR -- Mirza Book Agency, 65 The Mall, Lahore-3

PHILIPPINES: Alemar's, 769 Rizal Avenue, Manila

THAILAND: see India, WHO Regional Office

TOGO: R. Walter & Cie, Place du Grand-Marche, Lome

TURKEY: Librairie Hachette, 469 av. de I'Independance, Istalbul

UNITED STATES OF AMERICA: Columbia University Press, International Documents Service, 2960 Broadway, New York 27, N.Y.

URUGUAY: Oficina de Representacion de Editoriales, Sr. Hector D'Elia, Plaza Cagancha 1342, Ier Piso, Montevideo

VENEZUELA: The University Society Venezolana C.A., Apartado 10786, Caracas

REGIONAL OFFICES
FOOD AND AGRICULTURE ORGANIZATION (FAO)

AFRICA

ACCRA
Postal Address:
Regional Office for Africa
P.O. Box 1628
Accra, Ghana

ASIA AND THE FAR EAST

BANGKOK
Address:
Regional Office for Asia and Far East
Maliwan Mansion
Phra Atit Road
Bangkok, Thailand

NEW DELHI

Address:
Regional Office for Asia and Far East
(Western Zone)
1, Ring Road
Kilokri
New Delhi 14, India

LATIN AMERICA

MEXICO CITY
Postal Address:
Regional Office for Latin America
(Northern Zone)
(Oficina Regional de la FAO)
Apartado Postal 10778
Mexico 1, D.F.
Mexico

RIO DE JANEIRO

Regional Office for Latin America
(Eastern Zone)
(Escritorio Regional da FAO)
Rua Jardim Botanico, 1008
Rio de Janeiro

SANTIAGO

Postal Address:
Oficina Regional de la FAO
Casilla 10095
Santiago
Chile

Street Address:
Regional Office for Latin America
(Western Zone)
(Oficina Regional de la FAO)
Cano y Aponte 995 (Providencia)
Santiago
Chile

Stateside Materials

Stateside materials are NOT SUITABLE for use overseas. They may, however, offer a beginning point to spark ideas for you. If you request stateside materials ask ONLY for single copies. Be sure to include all information such as: intended audience - (general public, students, teachers, parents, physicians, nurses)- give approximate age level of the audience and the purpose you have in mind. Remember, stateside materials are NOT suitable for use overseas except as ideas.

ALCOHOLISM AMA;PAP

DENTAL HEALTH ADA;NAS;PHS;Lever Bros.; Fla. Citrus; Bruce; United

DISEASE

Amoebiasis: PHS
Brucellosis: PHS
Chickenpox: PHS
Colds: PHS; Kim-Clark

Diphtheria: PHS
Hepatitis: PHS
Hookworm: PHS
Infections: AMA
Influenza: PHS; AMA
Leprosy: PHS

Leptospirosis: PHS
Malaria: TVA; PHS

Measles: PHS

Pinworms: PHS
Polio: PHS
Rabies: AMA; PHS

DISEASE

Rat-borne diseases: AMA; PHS
Ringworm: PHS
Scabies: PHS
Scarlet Fever: AMA
Skin diseases: AMA; PHS
Smallpox: PHS
Snakebite: PHS
Tapeworm: PHS
Tetanus: PHS
Trichinosis: PHS
Tuberculosis: NTA; PAP; PHS; AMA.

Tularemia: PHS
Typhoid Fever: PHS
Venereal disease: PHS; PAP; AMA.
Whooping cough: AMA
Worm Parasites: PHS; CDC

FAMILY LIVING

Courtship and Dating: AMA; PAP; FL
Love and Marriage: ASHA; NEA; FL; AMA; PHS
Menstration: Tampax, PAC; Kim-Clark
Infant and Baby Care: AMA; MCA; CB
Child Growth and Development: AMA; NDC; DC Met. SRA; FL; NEA

HEARING PHS; AHA: Sono; Ed; Mutual; Scott Foresman; SRA; MED.

HOME CARE OF THE SICK

Communicable Diseases: PHS; AMA; NLN
Home Nursing: ARC; AHA; NLN

IMMUNIZATION AMA, PHS

MENTAL HEALTH SRA; AMA; PAP; FL
Emotional Health: AMA; PAP;

NUTRITION

Breakfast: USDA; Kellogg; CI; AIB; NDC; GF; DC
Food Care and Preparation: USDA; AMA; DC
Food Habits: Kellogg; NDC; Dietetic; DC
Food Sources: NDC; Hershey; USDA; NAS; DC
Food Values: NDC; Sugar Res; USDA
Protein: AMA; NDC; LSMB

General

Calories: Kellogg; LSMB; Heins
Cheese: Kraft; USDA
Citrus: Sun; Fla. Citrus
Economies: Swift; USDA; LSMB
Essential Nutrients: Nutr. Fdn.; USDA; AIB; United; GF.
Public and Community Health: PHS; HIF; Met.

SAFETY

Automobile: AMA; Met. CMC; CSC; Safety Ed.
GM; Emp. Mutual; NEA; AAA; NSC

Bicycle: AAA; Safety Educ.; CSC; NSC

SANITATION PHS; AMA; CDC

SCHOOL HEALTH

Suggested Policies: NEA; AMA; PHS
Fitness: AMA; Equit; NHC
Health Observations: Met.
Lighting: NSPB
Fatigue: AMA; NEA
Health Check List: NDC; AMA;
Health Habits: NTA; Met.; Prud.;

Vision: AOA; AMA; NSPB; BVI; Ed. Mutual

Address Key

AAA. American Automobile Association, Traffic & Safety Dept., 1712 G. St. NW, Washington 6, D.C.

ADA. American Dental Association, Council on Dental Health, 222 E. Superior St., Chicago 11, Ill.

AHA. American Heart Association, 44 E. 23rd St., New York 10,

AHS. American Hearing Society, 1800 H St. NW, Washington 6, D.C.

AIB. American Institute of Baking, 400 E. Ontario St., Chicago, Ill.

AMA. American Medical Association, 535 N. Dearborn St., Chicago 10, Ill.

AOA. American Optometric Association, Inc., Department of Public Information, Jenkins Bldg., Pittsburgh 22, Pa.

ARC. American National Red Cross, 17th and D Sts. NW, Washington 13, D.C.

ASHA. American Social Health Association, Inc., 1790 Broadway, New York 19, N.Y.

Bruce. Bruce Publishing Co., 2642 University Ave., St. Paul, 14, Minn.

BVI. Better Vision Institute, 630 Fifth Ave., New York, N.Y.

CB. Children's Bureau, HEW, Washington, D.C.

CDC. Communicable Disease Center, USPHS, Atlanta, Georgia

CI. Cereal Institute, Inc., 135 S. LaSalle St., Chicago, Ill.

CMC. Center for Mass Communication, Columbia University Press, 1125 Amsterdam Ave., New York 25, N.Y.

CSC Association of Casualty and Surety Companies, 60 John St., New York, N.Y.

Dairy Council Dairy Council, 1511 K Street, N.W., Washington 5, D.C.

Dietetic American Dietetic Association, 620 N. Michigan Ave., Chicago, Ill.

Ed. Mutual. Educators Mutual Live Insurance Co., P.O. Box 149 Lancaster, Pa.

Emp. Mut. Employers Mutuals of Wausau, Safety Engineering Dept., Wausau, Wis.

Equit. Equitable Life Assurance Society, 1285 Ave. of Americas, N.Y., 19, N.Y.

FL. Association for Family Living, 28 E. Jackson Blvd., Chicago, Ill.

Fla. Citrus. Florida Citrus Commission, P.O. Box 1720 Lakeland, Fla.

GFC. General Foods Corporation, 250 Park Ave., New York, N.Y.

GM. General Motors, Inc., Educational Service, Department of Public Relations, Detroit, Mich.

GH. Good Housekeeping Bureau, 57th St. at 18th and 19th, New York, N.Y.

Heinz. H.J. Heinz Co., Box 57, Pittsburgh, Pa.

Hershey. Hershey Chocolate Corporation, Hershey, Pa.

HIF. Health Information Foundation, University of Chicago, Chicago, Ill.

Kellogg. Kellogg Co., Battle Creek, Mich.

Kim-Clark. Kimberly-Clark Corporation, Cellocotton Division, Neenah, Wis.

Lever Bros. Lever Brothers Co., Education Department, Pepsodent Division, 390 Park Ave., New York, N.Y.

LSMB. National Live Stock and Meat Board, Department of Nutrition, 470 Dearborn St., Chicago, Ill.

MCA. Maternity Center Association, 645 Madison Ave., New York, N.Y.

MED. Health Training Branch, Medical Program Division, Peace Corps Washington, D.C. 20525

Met. Metropolitan Life Insurance Co., Health and Welfare Division, School Health Bureau, One Madison Ave., New York, N.Y.

NAI. National Apple Institute, Washington Bldg, Wash 5, D.C.

NAS. National Academy of Sciences, National Research Council, 2101 Constitution Ave., Washington 25, D.C.

NCA. National Canners Association, Home Economics Division, 1133 20th St. N.W. Washington, D.C.

NDC. National Dairy Council, 111 N. Canal St., Chicago, Ill.

NEA. National Education Association of the U.S., 1201 16th St., Washington, D. C.

NHC. National Health Council, 1790 Broadway, New York 19,N.Y.

NLN. National League for Nursing, Inc., Two Park Ave., New York 16, N.Y.

NSC. National Safety Council, 425 N. Michigan Ave., Chicago, Ill.

NTA. National Tuberculosis Association, 1719 Broadway, New York, N.Y.

PAP. Public Affairs Pamphlets, 381 Park Ave. South, New York, N.Y.

PHS. U. S. Public Health Service, Washington 25, D.C.

Pru. Prudential Life Insurance Co., Newark, N.J.

Safety Ed. National Committee on Safety Education, NEA, 1201 16th St. NW, Washington 6, D.C.

Scott, Foresman. Scott, Foresman and Co., 120 E. 23rd St., New York, N.Y.

Sono. Sonotone Corporation, Elmsford, N.Y.

SRA. Science Research Associates, 57 W. Grand Ave., Chicago, Ill.

Sugar Res. Sugar Research Foundation, Inc., 52 Wall St., New York 5, N.Y.

Sun. Sunkist Growers, Consumer Service Division, Box 2706, Terminal Annex, Los Angeles 54, Calif.

Swift. Swift and Co., Public Relations Department, Union Stock Yards, Chicago, Ill.

Tampax. Tampax, Inc., Chrysler Bldg. East, 161 E. 42nd St., New York 17, N.Y.

TVA. Tennessee Valley Authority, 723 Edney Bldg. Chattanooga, Tenn.

United United Fresh Fruit and Vegetable Assoc. 777 14th Street, N.W., Washington, D.C.

USDA. U.S. Department of Agriculture, Washington 25, D.C.

VISUAL AIDS IN COMMUNITY DEVELOPMENT

MINISTER
COMMUNITY DEVELOPMENT
AND CO-OPERATION
INDIA

New Delhi,
April 11, 1960.

Foreword

The work of an artist is unobtrusive. The work perforce has to be done in obscurity. When it comes to light, it begins to shed its lustre on the environment. True art does it as unobtrusively as the artist works himself. A.N. Sehgal, Art Consultant in this Ministry has been a living embodiment of this description. He has many works of art to his credit for which he has received encomium from connoisseurs. I can claim neither the taste for art nor the capacity to judge it. Nevertheless, I have not been able to resist being impressed by what he has already generated in a significant number of our villages in the field of children and women's art. He has three other publications in the Ministry to his credit which do equal credit to the Ministry.

Sehgal has a special knack of sailing on uncharted seas. My sense of wonder can be easily imagined when he bumped on me with the new manuscript on "Visual aid in Community Development". A book on this subject was long overdue. I have no doubt it will prove of enormous advantage to the vast number of our workers spread throughout the country who depend on one or the other media described here for communicating to our people what we understand by Community Development in the rarefied air above. To these workers I commend this precious publication as an additional means of knowledge in the art of their profession. I congratulate him for all the efforts he makes despite the philistinism around and even without a demand on him from any one. I am confident this love's labour will be its own recompense.

(S.K. Dey)

INTRODUCTION

The programme of Community Development has already covered two thirds of the country. By the end of 1963 it will bring the whole of rural India within its orbit. But the success of the programme depends on its being understood by the people. The vitality of extension means employed rests ultimately on an efficient communication of ideas to the people. Every programme of Community Development needs to be supported through proper dissemination of the knowledge so as to evoke maximum acceptance and favourable response from the community. "Visual Aids" are a powerful means of influencing thought and social action. Their value in this country as a means of education, where a great majority are still illiterate, is still greater than that of the printed script or the spoken word. The mind can always grasp a picture where it cannot comprehend a printed article or remember a spoken message. Age or sex offers no inhibitions to the use of these aids which make an enduring impact on the mind. Visual Aids should thus be assigned a very high place in community development programme and exploited to the maximum for the fulfilment of the objectives of the development programme.

The following pages give some idea of the different types of visual aids and the simple ways as to how they can be prepared and used effectively. This should help the village functionaries to build up their own visual aid library, with the simple means at their disposal.

It will be worthwhile for all workers to be able to use these simple aids to ensure the success of the community development programme.

AMAR NATH SEHGAL
ART CONSULTANT
Ministry of C D & C
Govt. of India
New Delhi

8TH MARCH 1960

62

CONTENTS

	Page
Foreword	
Introduction	
Types of Visual aids	1
Display of Exhibits	2
Photographs	3
Posters	4
How to make a poster	5
Black-board	6
Bulletin Board	7
Flannelgraphs	8
Flashcards	10
Puppets	11
Slides	13
How to prepare slides	14
Films & Film Strips	15
Models	17
Field trips	18
Cultural Programmes	20

TYPES OF VISUAL AIDS

There are various means of communicating knowledge. The easiest is through the word of mouth. A person through his talk can evoke a limited response, but in case he also uses other methods, he can reach the audience more easily.

Of the several important visual aid media a worker should try to learn and use the following are more important.

1. Photographs.
2. Posters
3. Black Boards
4. Bulletin Boards
5. Flannelgraphs—Khaddargraphs
6. Flash Cards
7. Puppets
8. Slides
9. Films—Film Strips
10. Models
11. Field Trips—Demonstration
12. Cultural Programmes

DISPLAY & EXHIBITS

The method of display and the nature of exhibits need careful attention. They are motivating, interest creating and instructional. Display should tie in with a topic of value to the villager. It should convey current information and have idea or theme focussed in a central point of interest. Different types of material should be used in display, such as, photographs, posters, flashcards, models and real objects. In the arrangement of exhibits in groups or separately, locally made materials—bamboo stands, bricks etc. should be used.

Colour should be used for emphasis in display. Colour chosen should blend happily the spirit of the display. Few colours may be used and repeated so as to tie the whole display together.

The use of texture in the background also lends colour. Burlap, Chatai, splits of bamboo, 'kanas', niwar (white or coloured) give pleasing effects if used with taste.

Each exhibit displayed should look as different as possible from the one next to it. Display materials should be so arranged that people can go round easily.

2

PHOTOGRAPHS

Photographs are the simplest of aids. They are easily understood by the people. The best way to use them is to put them on a bulletin board. They should be so arranged that they tell either a story or the different steps required to improve sanitation, hygienic conditions, methods of agriculture like sowing of paddy, etc. Good photographs are those which show some action on and catch the feelings and emotions of the people. They should be clear and bold in composition to convey an idea forcefully. The landscape and the people should not be all jumbled together to avoid confusion and lend harmony.

POSTERS

A poster depicts a rural theme very effectively. Posters can easily be procured from manufacturers, libraries, museums, etc. But home-made posters are the best since they can be made to suit the local requirements. A poster should be sufficiently bold so as to attract the attention of the people. Home-made poster should be (1) directly related to a specific local topic, (2) should be clear and forceful, (3) there should be no doubt about the message that the poster conveys, (4) it should illustrate a story, (5) it should have few and simple words,(6) the letters should be bold,(7) the layout of the poster has a great deal to do with its effectiveness. A forceful poster is plain, simple and direct. Attractive colours should be used and so applied as to focus attention on particular parts. They should be vivid and striking. The size of a poster should not be less than 20"x 30".

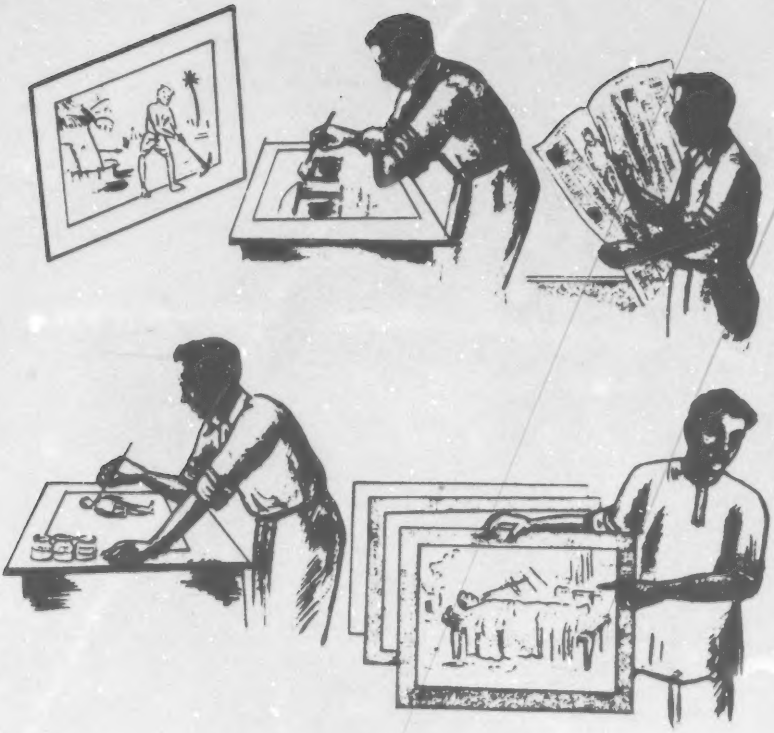
A poster consists of three main divisions. The first usually announces the purpose of the approach; the second sets out conditions and the third recommends action. These three divisions are well illustrated by drawing striking forms and carry brief captions. It must be remembered that a poster should only be used as a part of a campaign and not alone.

OUR GOAL
ADULT EDUCATION

HOW TO MAKE A POSTER

To make a poster, cut out drawings or photographs from newspapers or old picture books can sometimes be used. Such photographs can be pasted permanently on a piece of cardboard, to convey an idea. Simpler details like landscape can be painted by the wrokers themselves. They will need a few brushes and some colours which are easily available in the market. The functionaries can, thus, produce their own posters without depending on outside agencies. Because of their lack of proficiency in the art of drawing, they may not be able to make a poster of a very high order, yet they can always produce one to serve their purpose in depicting an idea.

72



BLACK-BOARD

A black-board is now almost universally used to great advantage. The workers can use it at any time to supplement their own efforts at meetings and group discussions. A chalk and an eraser are all the equipment needed. A black-board can be made of a piece of plywood about 30"×40" and painted with black-board paint. In case it is to be moved frequently, it can be made of pieces and hinged in the middle for folding up. At a meeting or during discussions, write the topic on it and put a bold question to the audience along with your own suggestions as an answer to the question. While writing these, you draw the attention of the group to it. It is also good if drawings can be used to illustrate the various viewpoints. The rules to be followed in the use of the black-board are:—

1. Use clean eraser.
2. Write in bold letters.
3. Do not talk while you write.
4. Face the group after writing and continue the discussions.
5. Do not fill up the board completely.
6. Use coloured chalks for emphasis. Green-yellow or pale-green chalks are more effective than white chalks.
7. See that the black-board is visible to the audience.
8. Erase all unrelated material.
9. While erasing, use black-board eraser or cloth and not your fingers.
10. Keep the board absolutely clean.
11. Prepare the lay-out before the group assembles.

Black paint applied on an oil cloth can also serve as a writing surface. The sides of the oil cloth can be stitched as shown in the diagram opposite. Simple writing can be done on this and after the work is over, the cloth can be folded and easily transported.

6

अ आइ ई
क ख ग घ

BULLETIN BOARD

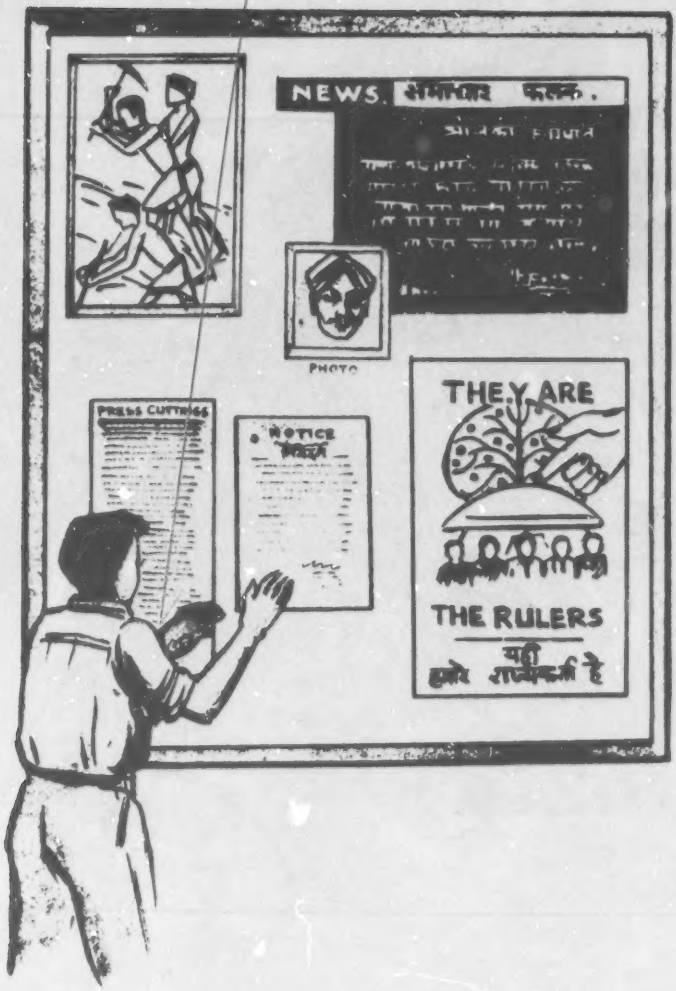
There are few newspapers in a village. Hence a bulletin board can serve:

(a) in making announcements,
(b) in displaying events of a short duration,
(c) long-term projects,
(d) photographs of local activities, etc. and
(e) in acquainting the villagers about what needs to be done, and when and how it should be done.

It is important that the bulletin board is fixed in the centre of the locality where people while passing can have a look at it and read things of interest to them. It must be borne in mind that the bulletin board is not crowded. National or international news should be reported in a simple language.

Following are the suggestions for operating a bulletin board:

1. Remove old displayed material.
2. Write interesting titles.
3. Relate pictures or photographs to specific subjects or topics.
4. Give suitable captions to the illustrations.
5. Keep the bulletin board neat and clean—dust it every day.
6. See that the board tells a story which can arouse the interest of the villagers.



BEST COPY AVAILABLE

FLANNELGRAPHS

Flannelgraphs are often called Khaddargraphs. They serve as a good teaching aid. Pieces of sand-paper or Khaddar stick well on a firmly stretched Khaddar—called Khaddar Board. When sand-paper is fixed on the back of pictures, photographs, letters, etc., they easily stick on to the thick (coarse type) stretched Khaddar.

Khaddargraphs are used on bulletin boards for informal talks or lectures. Stories or the various steps required in a process or improved methods are best explained by the use of Khaddargraphs. In fact, a comparison or a contrast in methods can well be explained through this method. Various drives such as to encourage the use of insecticide, to promote cottage industries and the construction of compost pits, etc., can be explained through Khaddargraphs.

HOW TO MAKE A FLANNELGRAPH

Take a piece of plywood board 3' x 4' and fix on it with drawing pins coarse khaddar of a light shade. Place this board on a stand as shown in the diagram opposite. Objects on this khaddarboard can be seen from a distance about 25—30 feet.

The photographs, drawings, etc., may be selected and cut out. A sandpaper should then be glued to their backs covering as an area as possible. The cut out figure should then be flattened out and displayed on khaddarboard.

The khaddargraph should be simple. The illustrations should be big and bold. A khaddargraph need not be pretty but should be easy to understand forms. The lettering must be bold.

B

A Khaddarboard should be placed high on an easel or a stand so that it is easily visible to everyone in the audience. Sufficient light should be thrown on the board. Objects may be displayed one by one, so as to tell a complete story. This display should be accompanied by a talk to emphasise various points.

Windy places should be avoided so that the objects on the Khaddarboard are not blown off.

In case no Khaddarboard is available, stretch a shawl on a charpoy and fix it with drawing pins and display khaddargraphs on it. When no glue or gum is available, pictures may be fastened to pieces of sandpaper with wire or even sewn with thread.

MATERIAL NEEDED

1. Plywood approximately 3' x 4'
2. Khaddar 36" wide about 4' long
3. Sandpaper—rough
4. Gum or glue
5. Pictures, drawings & photographs.

Khaddargraphs should be stored in horizontal position in cardboard boxes.

FLASH CARDS

Flash cards are small compact cards approximately 10"x12" which are flashed to bring home an idea. The villagers seeing pictures in sequence are able to follow a story more easily like that of the benefits of a "smokeless chulha" or "effects of living in unhygienic conditions".

Flash cards can be used only before a limited audience. Unlike film strips which are projected on the screen before an audience of about a couple of hundreds, flash cards are used for groups of not more than 25—30 people.

The following points should be kept in mind while using this technique:—

1. drawing should be simple either in colour—or can even be photographs or cartoons,
2. flash cards should depict local conditions and people,
3. not more than six flash cards should be used to tell a story,
4. a simple commentary should accompany the show of cards,
5. hold the card against your body and not in the air, and turn round for all to see,
6. draw special attention of villagers to any important feature in the card.

The villagers should be encouraged to join in a discussion while telling the story through flash cards. This would enable them to better understand different aspects of the subject dealt with in the flash cards.

PUPPETS

Puppet shows, already very popular with the village audiences, can be effectively used to stimulate interest among the rural people. Simple dramas with puppet characters(Marionette, shadow or mask) can easily be organised.

HAND PUPPET: This simple type is also known as the glove puppet. The first finger is inserted into the head of the puppet, with the middle finger and the thumb filling into the hands. They then manipulate the movements of the puppet. The dress covers the hand and the forearm as shown in the diagram opposite.

A glove puppet is easy to make. Roll a piece of cardboard around a finger and glue it into a tube which fits the first finger. This will be the neck. Now take crumpled paper—preferably newspaper and shape it into a ball of the size of a head. Paste a piece of plain printed paper (brown or grey) over one side of the crumpled ball. This will make the face, the uncovered size forming the back of the head. Now paint the face with a brush, making eyes and eye-brows with black colour and lips with red colours. Draw either a turban or a few lines for the hair. In the case of a woman puppet, paint a forehead mark. Take a piece of bright cloth and sew it up length-wise. Then tie one end to the neck of the puppet leaving the bottom open. Practise manipulating the movements of the puppet to be able to portray a character.

A small stage may be built by cutting a 4′ long and 3′ wide opening in a plywood which can be made to stand vertically.

The stage can also be improvised by using a charpoy turning it on its side and covering it with a sheet. This serves as a screen with the puppeteers sitting behind it. While holding their arms up, they show the puppets to the audience.

For a puppet play, choose a short story with brief scenes and quick dialogue. Pack a lot of action into your show using humourous situations to create liveliness among the audience. A show should cater wholly to small audiences.

MARIONETTES AND SHADOW PUPPETS

It would be beyond the scope of this work to describe the details of this masterly art. However, if the functionary can find a marionette puppeteer or the one who knows the art of making a shadow puppet, such shows can be arranged for village audiences. These experts should be given a theme for devising suitable characters for it.

SLIDES

Slides are useful in illustrating a talk or showing to the villager the various aspects of a development programme.

HOW TO USE SLIDES

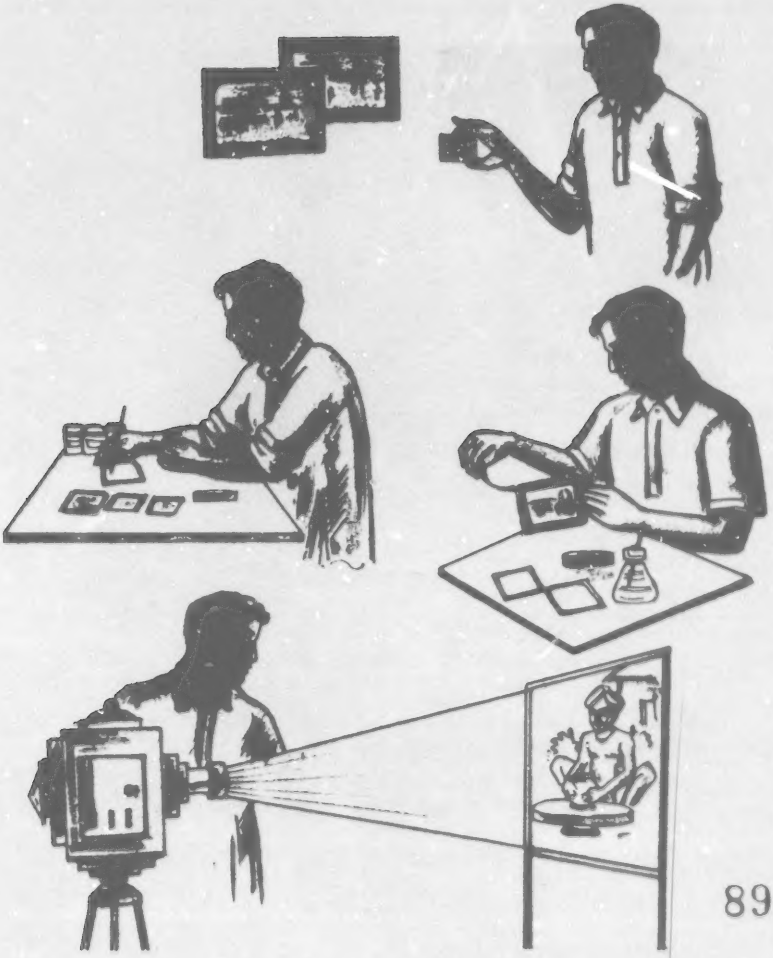
1. During discussions, show the slides at the appropriate moment.
2. Check each slide before use.
3. Arrange slides in the order they are to be shown.
4. Fix up your projector and screen within the allotted space. Make appropriate seating arrangements for the people to see.
5. Check the lights and test your projector.

While showing the slides, observe the following instructions:

1. Give a brief introduction to the villagers about the subject of the slides, thus arousing their interest.
2. The commentary accompanying the slides should develop the theme gradually, step by step.
3. Direct discussions should be held on the follow-up action.
4. Slides can be repeated for emphasis.

OPERATION OF THE SLIDE PROJECTOR

1. Place the projector on a sturdy table.
2. Place the screen in front.
3. Focus in the centre of the screen.



HOW TO PREPARE SLIDES

For preparing slides, the following material is needed.

(a) two pieces of cover glass, 3¼" x 4".

(b) India Ink.

(c) Pen.

(d) 15" of binding tape.

Clean the surface of the glass with soap and water or alcohol so that it can take India Ink. Paint surface with light coat of shellac.

Prepare the slide material on a paper sheet 3¼" x 4" leaving a ½" margin on all sides. Place cover glass over the piece of paper and trace the material on rough surface with colour pencil. If India Ink is used, it should be applied lightly to prevent it from cracking up when drying.

Place a plain glass over the etched glass and secure both pieces with binding tape.

Slides must be stored in dustproof boxes in a vertical position.

FILM & FILMSTRIPS

A. FILMS

Projected pictures on the screen arouse a good deal of interest amongst the villagers. The advantage of a film is that it can be shown to a bigger audience of a hundred people. People gather willingly for a meeting organised around a film show. This would be followed by a discussion by the villagers. This is one of the most effective ways of imparting instructions to the villagers on development items.

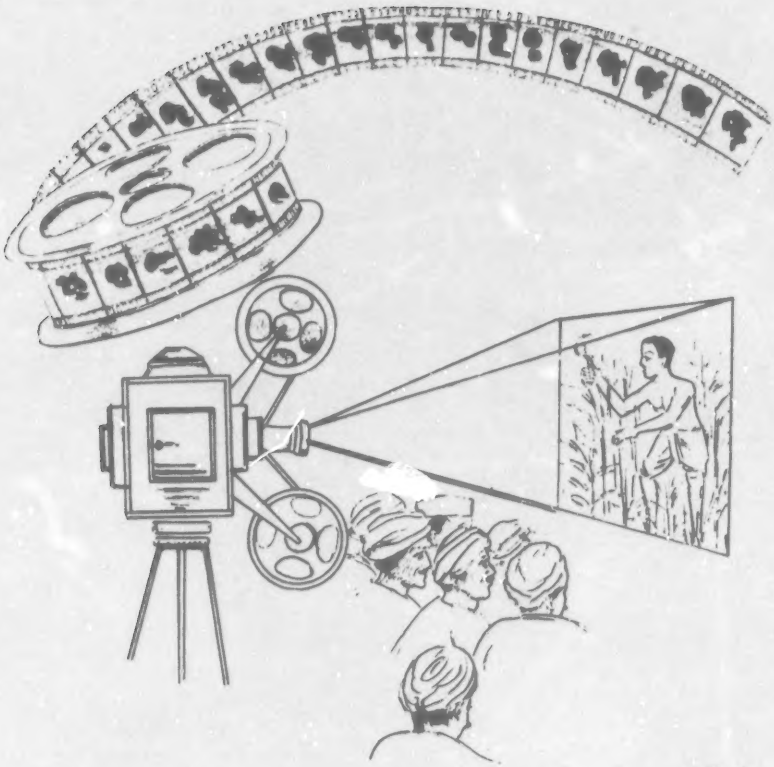
Films are used to:

1. present facts briefly in an interesting manner.
2. show a whole process or a demonstration technique—concerning a development item.
3. make people identify themselves with those in the pictures.

It is, however, important that films selected should relate to the villagers' interest. The film should be simple, direct and personal.

HINTS FOR USE OF PROJECTOR AND SOUND SYSTEM.

1. Keep the machine clean, especially the film gate track.
2. Oil the machine as per instructions. Excessive or improper lubrication interferes with its working.
3. Have a spare lamp for lighting after the show.
4. Have the speaker near the screen and above the ground. Check the sound system.
5. Warm the amplifier several times before starting the show.
6. Turn on the volume after starting the picture. The sound should not be too loud.



7. Adjust tone control for clear sound.

8. Turn down the volume as soon as the picture is over.

B. FILM STRIPS

A film strip is a series of pictures on one roll depicting one specific idea in the form of a story. It is easy to handle a film strip projector.

Various agencies prepare film strips. Contact your Development Commissioner or the Education Department and get the necessary information about the sources from where these can be obtained.

MODELS

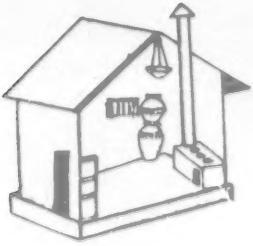
Models are a representation of real things in three dimensions. They may represent structures of an immense size like a dam or very small flies and insects.

Models create a sense of realism within the individual. A photograph or a poster has two dimensions and cannot be as effective as a model which also has depth and thickness, facilitating comprehension.

The value of a model lies in the fact that it can be touched as well as seen. Models provide an inside view of objects which are otherwise covered and invisible. Non-essentials are eliminated so that fundamentals are easily understood. Colour and texture are added to create interest for the on-looker. Models can easily be taken apart and assembled again like the model of smokeless chulha. Models should be displayed at eye level and placed on sturdy stands. People should be dissuaded from touching them.

Models can either be procured from outside agencies or made with the help of local talent and material. Models on subjects like health and hygiene, animal husbandry and family planning can easily be obtained from firms which specialize in model making. Models of agricultural tools, implements, etc. can also be prepared by them if specifications are made available. Either the tools or implements are made of actual size or reduced proportionately into miniature models. Actual size models are difficult to store and exhibit, while miniature models are handy.

Models after exhibition should be thoroughly dusted and covered up with plastic cloth. Model should be recoloured if the original colour fades away.



Field trips are an essential part of any teaching programme. Visitors to a field are able to see things in their natural setting and the efforts made by man. They are able to obtain first-hand information about experiences in different fields like application of fertilizers, paddy sowing, construction of compost pits, etc. A group of farmers visiting a dam or a power project or a tractor factory are better able to appreciate the government endeavours to bring about an improvement in their living conditions.

The possibilities of arranging such visits in a local area should, thus, not be overlooked. Villagers should be taken out to see demonstration methods in agricultural research stations, Pilot Projects or a post-intensive block.

HOW TO CONDUCT A FIELD TRIP:

The success of a field trip depends on proper planning and execution. The following suggestions may be followed usefully:—

1. Drop an outline of specific aims of the trip.

2. After selecting the site, arrange for the necessary permission from the proper authorities to make the trip and check up that you fulfil all regulations.

3. Chalk out (a) date (b) time and (c) number of villagers to be taken.

4. The accompanying staff should pay an advance visit to the actual site before conducting the party.

5. Proper arrangements for rest and refreshment should be made.

6. Give definite instructions to the villagers through News Bulletin Boards or meetings about—

(a) Where to meet—punctuality in arrival and departure timings should be insisted upon.

(b) General instructions to ensure the success of the trip.

You would be well advised to make guide sheets in simple language about the general instructions, the organisation or agency or location to be visited, date, time and object of the trip. Such a guide sheet will be useful only if the majority of the villagers are literate.

CULTURAL PROGRAMMES

Dramatisation of a theme or a story creates a lively interest amongst the spectators. It catches their eye and leaves a lasting impact on their mind. Sometimes, songs and dances related to subjects of local importance and enacted on stage bring home ideas more forcefully. The village functionary can best organise such activities with the help of local talent.

The functionary will write a short play or compose a song on a particular subject which can be played before the local audience. He may also ask someone in the village who has talent to contribute in this regard. The villagers not only derive joy from such activities but are also able to follow the central theme clearly through dialogues and verse-recitation. Thus, teaching is made light and entertaining.

It is highly important that knowledge and know-how pertaining to various aspects of development work are imparted through the medium of entertainment. But this medium should not be over-emphasised since it is both time and energy-consuming. Organisation of dance drama activities needs a lot of planning, writing, rehearsals and, of course, a stage. However, as far as possible, these activities should be taken up by the functionary as a vehicle for creating understanding and imparting knowledge on subjects pertaining to rural uplift.

GSA-P H DC 84-342

100

credits

The source of some of the materials illustrating examples of culturally oriented visual aids is unknown. Appreciation is expressed for these materials as illustrating points in developing sound visual aids.

Where the originating source is known, appreciation is expressed to:

- Research cum Action Project, Madras, India, for the School That Changes A Village.
- Christian Medical Association of India, for Tuberculosis materials from the Jet Series.
- Ministerio de Higiene, Servico Cooperativo Interamericano, Departmento de Educacion Sanitaria, Colombia (1947) for pamphlets.
- Ministry of Health, Chile, for Franelograma script and figures.
- Mitchell Owens, Ed. D., Supervisor of Health Education, Arabian-American Oil Co., Dhahran, Saudi Arabia, for posters and pamphlets.
- Agency for International Development (AID) for sharing various materials developed by, or submitted by, USOM.
- Ministry for Community Development and Cooperation, New Delhi, India, for Aids in Community Development.
- John Tomlinson, VITA Participant, for Silk Screen Printing material as published in the Village Technology Handbook, AID.
- Prudence Ingerman, Peace Corps Volunteer, Bolivia, for School Health Education script and art work.
- Robert Griffin, Peace Corps Volunteer, Ecuador, for Dolores Dirtypaws, script and drawings.

GPO 888-147

Since 1961 when the Peace Corps was created, more than 80,000 U.S. citizens have served as Volunteers in developing countries, living and working among the people of the Third World as colleagues and co-workers. Today 6000 PCVs are involved in programs designed to help strengthen local capacity to address such fundamental concerns as food production, water supply, energy development, nutrition and health education and reforestation.

Loret Miller Ruppe, Director
Edward Curran, Deputy Director Designate
Richard B. Abell, Director, Office of Program Development

Peace Corps overseas offices:

BELIZE
P.O. Box 487
Belize City

BENIN
BP 971
Cotonou

BOTSWANA
P.O. Box 93
Gaborone

CAMEROON
BP 817
Yaounde

CENTRAL AFRICAN REPUBLIC
BP 1080
Bangui

COSTA RICA
Apartado Postal 1266
San Jose

DOMINICAN REPUBLIC
Apartado Postal 1414
Santo Domingo

EASTERN CARRIBBEAN
Including: Antigua Barbados, Grenada, Montserrat, St. Kitts-Nevis, St.Lucia,St. Vincent, Dominica
"Erin Court"
Bishops Court Hill
P.O. Box 696-C
Bridgetown, Barbados

ECUADOR
Casilla 635-A
Quito

FIJI
P.O. Box 1094
Suva

GABON
BP 2098
Libreville

GAMBIA, The
P.O. Box 582
Banjul

GHANA
P.O. Box 5796
Accra (North)

GUATEMALA
6a Avenida 1-46
Zona 2
Guatemala

HONDURAS
Apartado Postal C-51
Tegucigalpa

JAMAICA
9 Musgrove Avenue
Kingston 10

KENYA
P.O. Box 30518
Nairobi

LESOTHO
P.O. Box 554
Maseru

LIBERIA
Box 707
Monrovia

MALAWI
Box 208
Lilongwe

MALAYSIA
177 Jalan Raja Muda
Kuala Lumpur

MALI
BP 85
Bamako

MAURITANIA
BP 222
Nouakchott

MICRONESIA
P.O. Box 336
Saipan, Mariana Islands

MOROCCO
1, Zanquat Benzerte
Rabat

NEPAL
P.O. Box 613
Kathmandu

NIGER
BP 10537
Niamey

OMAN
P.O. Box 966
Muscat

PAPUA NEW GUINEA
P.O. Box 1790
Boroko

PARAGUAY
c/o American Embassy
Asuncion

PHILIPPINES
P.O. Box 7013
Manila

RWANDA
c/o American Embassy
Kigali

SENEGAL
BP 2534
Dakar

SEYCHELLES
Box 564
Victoria

SIERRA LEONE
Private Mail Bag
Freetown

SOLOMON ISLANDS
P.O. Box 547
Honiara

SWAZILAND
P.O. Box 362
Mbabane

TANZANIA
Box 9123
Dar es Salaam

THAILAND
42 Soi Somprasong 2
Petchburi Road
Bangkok 4

TOGO
BP 3194
Lome

TONGA
BP 147
Nuku'Alofa

TUNISIA
B.P. 96
1002 Tunis-Belvedere
Tunis

UPPER VOLTA
BP 537-Sanandin
Ouagadougou

WESTERN SAMOA
P.O. Box 880
Apia

YEMEN
P.O. Box 1151
Sana'a

ZAIRE
BP 697
Kinshasa